

APOLLO

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THE FARM STREAM

(Panel 12½ in. × 14½ in.)

By MEINDERT HOBBEEMA

In the possession of Frank T. Sabin, 154 New Bond Street

GROTESQUE ART BY PAUL M. HEILBRONNER

IT is not an expression of that serenity which classicism saw in the Grecian art, if in Homer the Olympic gods laugh at the very indelicate joke of the betrayed Hephaistos. Only a collision between the elements of spirit and nature can effect such a commotion amongst the celestials, can reveal an abyss of such enormous depth. Whenever this conflict occurs, laughter arises which may sometimes become rather riotous. There are a few occasions where similar emotions are expressed in the monumental art of the Occident. The fancy of the artists ran riot almost in accessories as Romanesque key-stones and Gothic gargoyles. Artists like

Rubens and Rembrandt sometimes abandoned themselves to similar caprices. In the recent past these emotions were expressed only in the graphic art, by Kubin and Daumier, for instance. Böcklin, the only one who dared this again in monumental art, was probably inspired by those Florentine works which we are going to discuss hereunder. In the fountains of Florence there are often represented many grotesque creatures which have not their equal anywhere else. It is a strange world this, of hybrid beings which live musing and unredeemed lives there. The human face has got animal features; the animal features are humanized. Ears curve like the horns of a ram or assume the forms of sea-mussels. A beard looks like the fins of a fish, eyebrows resemble the leaves of a fantastic plant. Skin turns into scales or into a cuirass, a kind of ostrich tail grows out of shoulders, instead of human arms. Legs transform themselves



MASK OF THE "NIGHT." By MICHELANGELO
From the Medici Chapel, Florence
Beginning of the XVIth century

into fish tails. A faun in vain tries to extricate himself with the upper part of his body from a kind of scroll, and to climb on to the edge of a fountain, so that he may watch Venus, who is about to take her bath. Even the simple console of a stone seat looks at you with the grotesque grimace of a mollusc-like gnome. In this confusion here and there appear noble fragments of the human body.

Most of the visitors to Florence pass these strange inventions of fancy without paying attention to them. Only the person who knows the earliest origins of those fantastic beings is able to understand them. The simplest approach to their past is to be found in the

etymology of the word grotesque. At the end of the XVth century several rooms of an antique palace, the so-called Casa Aurea of Nero, which still had their original paintings, were discovered in Rome. On account of the cool and subterranean situation, these rooms were called the Grottos, and out of this developed the expression of "grotesque" for a special kind of the Roman wall decoration.

These Roman paintings have a gay, light and elegant character. The architecture represented has the unreality of dreams, populated as it is with many kinds of hybrid creatures. Upper parts of human bodies grew unexpectedly out of foliage or out of columns. Sphinxes, fauns and centaurs gambol among a type of architecture which, if actually built, would not stand up.

Inspired by their great adoration for the antique the artists of the Renaissance passionately studied these grotesques. The Loggias



GROTESQUE GARGOYLE. From the Isolotto, Boboli Garden, Florence. About 1600

of Raffael, for instance, owe their origin to this. Later, too, the grotesque was applied to the decoration of walls, for instance in the corridors of the Uffizi at Florence. Outside monumental art these species of artistic fancy persisted for a long time. From its very beginning the engraving intended for the use of the artisans, cabinet-makers, goldsmiths, stonemasons, &c., profited by it. The strange bent incessantly invented new and fantastic forms which have in common one thing—the alarming logic of a dream. The general laws of matter are suspended. A lover growing out of a stalk adores in vain his mistress, who is enchained to a sister suffering the same inhuman fate. Cords dependent from nothing carry canopies sheltering mysteriously veiled figures engaged in sacrificing to some ridiculous idols. Only in Florence, however, did artists dare to turn these little figures into sculpture of monumental size.

It is at Florence, too, where other roots of these monumental works are to be found. They recall the famous names of Leonardo and Michelangelo. Leonardo, the Faustian ponderer and searcher, occupied himself with caricatures. There are sketches of his showing a strange

combination of human and animal traits. The prophetic eye of this inquirer into the mystical experience realized the unity of all living beings. Yet Leonardo had no direct relation to the grotesque in the strict sense of the word.

Our laughter at these strange monumental figures is tormented and uneasy; it has something of the tragic confusion of a dream. We ask ourselves where we have already experienced such vain trials to extricate oneself from the conditions of matter and its tormenting heaviness? Where are to be found beings like these condemned to eternally unsuccessful struggles? Nobody but Michelangelo was moved so profoundly by Dantesque visions like these. The sculptures of the prisoners of the tomb of Julius, and the "Night" and "Day" in the Medici Chapel, are chained to the pitiless stone. In comparison with the sculpture of Michelangelo, that of the fountains seems to be more superficial. For the prisoners of Michelangelo the free movement of their arms is impossible, because they are fettered and held in stone. The gargoyles of the Isolotto have not got arms; they are winged, but their



GROTESQUE GARGOYLE OF A FOUNTAIN
By PIETRO TACCA, Florence End of the XVIth century

GROTESQUE ART



THE FOUNTAIN OF VENUS "GROTICELLA."

Boboli Garden, Florence.

By GIAMBOLOGNA

XVIth century. Photo: Heilbronner

wings are not adapted for flying. The figure of "Day" on the Medici tomb cannot raise his head, it being rooted in his mountainous body. The faun of the fountain of Giambologna is enclosed in his scroll as in an iron collar.

Precisely, however, on account of their superficiality these figures are not too frightening or alarming. The arbitrary combination of contrasting elements gradually makes us realize that all this is nothing but a nightmare from which we shall be saved by awaking.

Florence was famous for its willing and easy laughter. So it is not by accident that works of a peculiarity of character, which have not their equal elsewhere, originated there. In this respect it is significant that the town of Leghorn refused to erect a fountain ordered from Pietro Tacca on account of the ridiculous figures with which it was decorated. Florence, however, did not object to this grotesque fountain.

HUNGARIAN METAL-WORK PRIOR TO THE XVTH CENTURY--PART I

BY EUGEN MESTERHÁZY



Fig. II. HUNGARIAN SWORD, wrongly called "The Sword of Charlemagne," probably presented by one of the kings of the House of Arpad to a Western monarch
In the Treasury at Vienna

THE Hungarians settled in what is now Hungary at the end of the IXth century. They migrated from the Ural Mountains as a nomadic and warring people and at first settled at the beginning of the IXth century on the northern shores of the Black Sea in the region that is now Southern Russia. At this period they had been noticed already by the two great powers of the time, the Arabian and Byzantine. From this time on there are records about the Hungarian people. The Greek historians mention their warlike nature and the form of their government as it was at the end of the IXth century and in the middle of the Xth century. Of the Arabian writers Eben Rosteh and Gurdesi write about them, using the records of the great vizier of the Samanids, Dsaihani, whose original records have disappeared. Gurdesi records, among other things, that the Hungarians are a fearless and attractive people, stating also that their clothes were of silky texture and of brilliant colours. Their weapons were decorated with silver, and they liked shiny ornamentations. That this was true is proven by discoveries in tombs dating from the end of the IXth century after the settling of Hungarians in their present home. These discoveries serve to prove that

the Hungarians were of an artistic temperament. Their taste manifested itself, since this was a nomadic people which lived in tents, not in the plastic and graphic arts but rather in decorative art, especially in metal-work.

In graves dating from this period there had been found decorated sabres, silver buttons, coins, metal ends of belts and wonderful sabretaches. The latter especially are without rivalry because their varied ornamentations are unequalled by the artistry of any other nomadic tribe. In the first place must be mentioned among these the sabre-tache found near the village of Tarcál, County of Zemplén (Fig. I). In the same tomb a sabre covered with beautiful decorations was also found. The sabre-tache of Tarcál as well as the ten others that have been found during various excavations were brought by the conquering Hungarians from their former home north of the Black Sea. The surface of the plate of the sabre-tache found at Tarcál is symmetrically decorated with tendrils and palmates. Similar decorations are seen upon the silver cone of a cap that had been unearthed at Beregszász (Fig. IVb). We find the same symmetrical decorations on the silver plate of another sabre-tache from



Fig. 1. SABRE-TACHE PLATE found near Tarcal (Zemplén county).
See also Fig. IV (b), which has some relation to this.

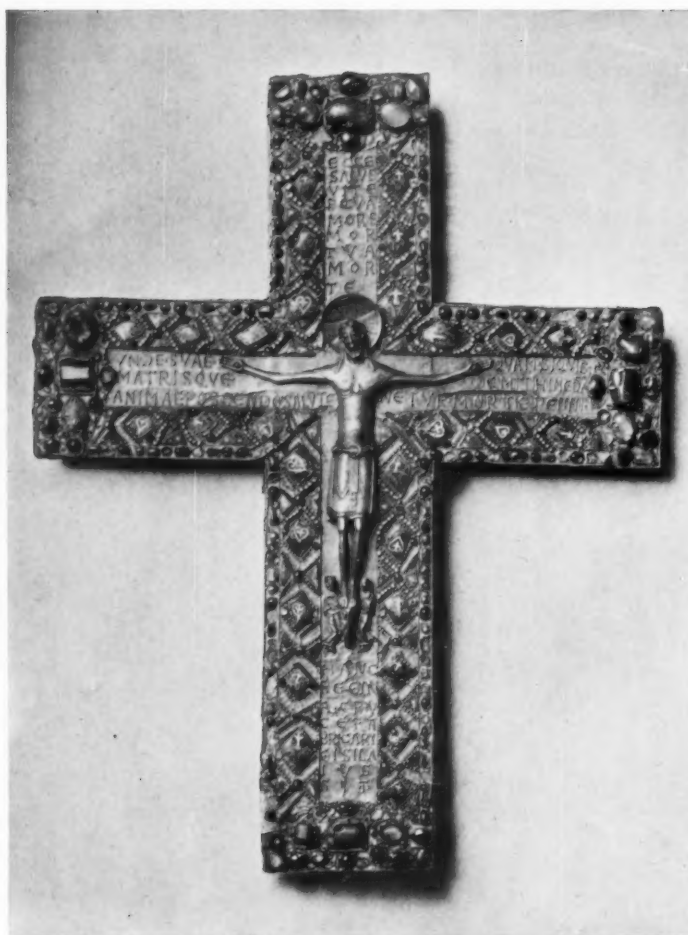


Fig. III. THE "GISELA CROSS" made for Queen Gisela, wife of St. Stephen, for her mother's tomb at Ratisbon. *Residenzmuseum, Munich*

Szolnok-Strázsaalom (Fig. IVc); this is lavishly covered with the most luxurious decorations. The sabre-tache found at Galgóc, County of Nyitra, is also remarkable (Fig. IVa). On this, intertwined palmates alternate with the network of filaments.

At the time when these decorated silver plates were discovered no one knew for what purpose they had been used. But later on in a tomb at Bezdéd, County of Szabolcs, a richly decorated gilt copper plate was found (Fig. IVe) on the back of which there were still fragments of flint which served, together with a piece of iron, as the source of the spark with which they made fire. These metal plates covered leather taches in which the Hungarians held their fire instruments fixed to a belt worn about their waist.

In the decorations of sabre-taches plant motifs prevail which are similar to the plant figures of Iranian decorative art. Even the workmanship—they hammered in metal the designs previously drawn of tapestry and embroidery—reminds us of Sassanian-Persian and Arabian metal-work. The sunken parts were gilt, and the silver elevated parts gave its interesting note. This highly developed technique unites Oriental influences and motifs of Scandinavian and Norman craftsmanship with the artistry of nomadic origin. These Scandinavian-Norman craftsmen settled in the part of Russia inhabited by Slavic and Finno-Ugrian peoples, and founded not only workshops but acted also as a stimulus to the development of metal-work of these peoples. Typical Norman motifs are to be seen on the

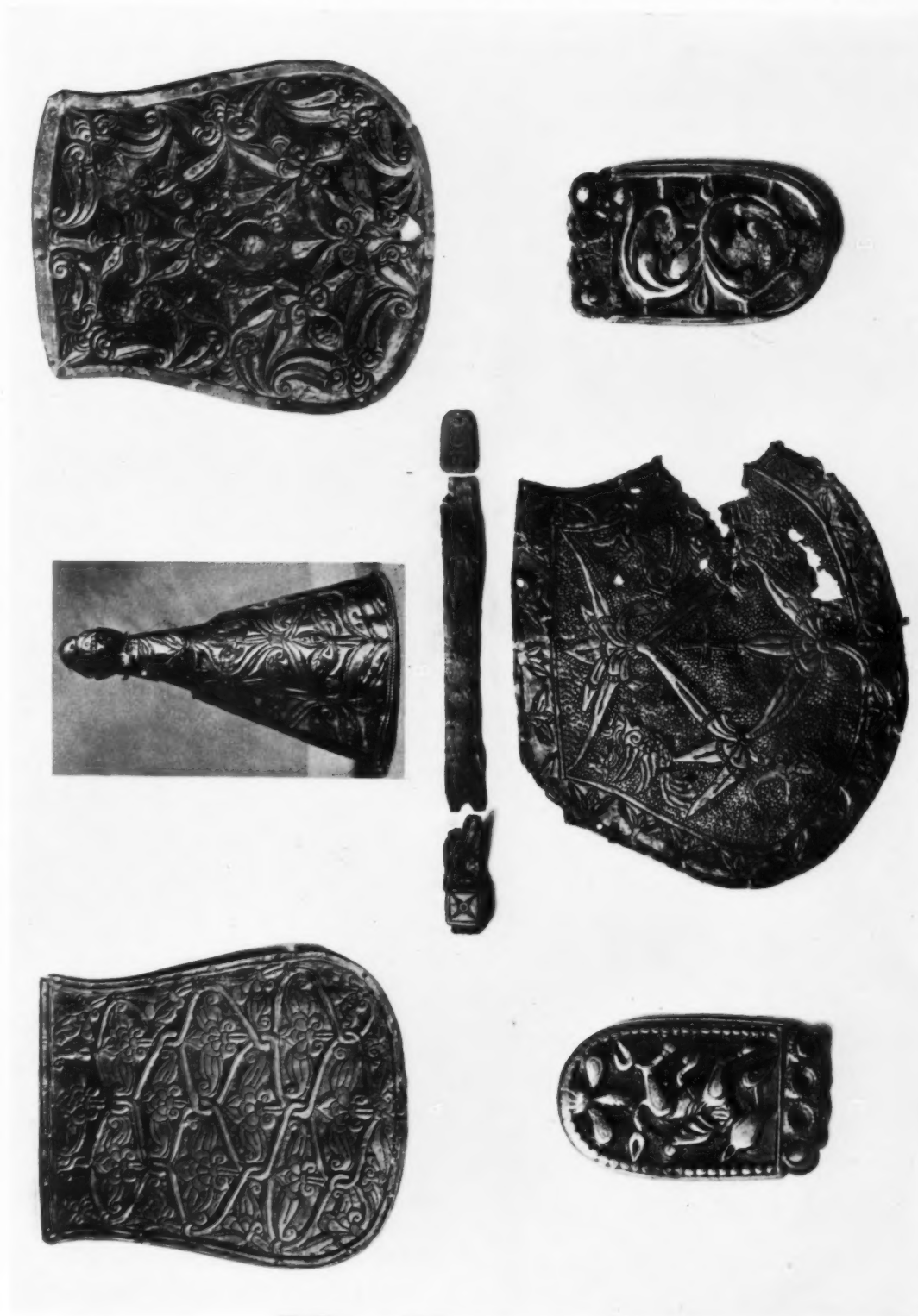


Fig. IV. (a) SILVER SABRE-TACHE PLATE found in Galgóc (Nyitra). (b) SILVER CONE CAP from Beregszász. (c) SILVER SABRE-TACHE PLATE from Szolnok-Szazsahalom. (d) STRAP ENDS, with griffin and tendrils, found in Bene puszta (Pest county). (e) GILDED COPPER PLATE OF SABRE-TACHE, with niello decoration on the clasp, from Bezded-puszta (Szabolcs)

end of a strap which shows griffon on one side and tendrils on the other (Fig. IVd). Similarly, Scandinavian-Norman influences predominate in the designs of the sword which was kept in the Imperial Treasury at Vienna as the sword of Charles the Great (Fig. II). On this the animal—and plant—decorations remind us of those on the sabre-taches found in Galgóc and Bezdéd. The slightly curved sword was presented by some king of the house of Árpád to a Western monarch. Evidently because of its magnificent decorations its ownership was attributed to Charlemagne. Conceding that wandering Norman metal-workers made this sword, it is yet a typical example of those slightly curved Hungarian swords which were not known in the western part of Europe before the Hungarians appeared. The Normans used straight swords.

The Hungarians who had conquered the country of their final settlement between the Danube and Tisza, lovers of pomp and finery, lavished this feeling even upon their weapons, which were almost in constant use. Documents pertaining to the period of the time after their settlement are very scarce. Later they accepted Christianity, and their first Christian king, Stephen, who was canonized as a saint, baptized his people. Monks and priests were summoned from the West to found churches. These bearers of the Christian faith supplied the churches with crucifixes and dishes. We know from ancient documents that Saint Stephen ordered metal-workers to furnish the necessary equipment of churches and cloisters. This proves that there were Hungarian metal-workers at that time. Naturally some objects of metal art had been brought from Western countries. The crown of Saint Stephen, for example, had been presented by the Pope Sylvester II, and was later united with the open crown sent by the Byzantine Emperor Michael Ducas. This double crown symbolizes the Hungarian kingdom.

The wife of the first Hungarian king was Gisela, daughter of the Duke of Bavaria. Upon the death of her mother in 1008 she sent a cross to be placed above her grave in Regensburg. This was made of wood covered with gold. It is kept at the Residenzmuseum in Munich. We present a picture of it with the kind permission of the director of this museum (Fig. III). Although the German metal-work was at that time under Byzantine influence,

the plant motifs on this cross are not of Byzantine style but resemble the motifs of the cope made under the supervision of Queen Gisela in Hungary. This cope became later the coronation mantle of the Hungarian kings. We cannot positively say that the cross of Gisela is of Hungarian workmanship, although there is nothing to contradict the belief that it had been planned by the same artist who designed the coronation mantle.

All indications are in favour of the fact that a figure of the Lord (Fig. V) found in 1934 was made by a Hungarian metal-worker. The date of its origin is the XIIth century. It was found in the ground near the little Trans-Danubian village of Monostorapáti. There can clearly be seen in the gilding and in the folds of the loin-cloth the signs of the union of Western and Byzantine art; whilst in the formation of the face of Christ characteristics of Hungarian art are evident. This bronze, which is of great value in the history of Hungarian art, was formerly kept in the Museum of Industrial Art in Budapest, and is now in the Hungarian National Museum in Budapest, where all the other objects previously mentioned with the exception of the sword kept in Vienna and the cross of Gisela are to be found.



Fig. V. THE CRUCIFIXUS, XIIth-century gilded bronze. Found near Monostorapáti. Hungarian National Museum

SEVENTEENTH-CENTURY SHIP MODELS IN THE QUEEN'S HOUSE AT GREENWICH—PART I

BY GEORGE P. B. NAISH

The illustrations are by courtesy of the Trustees of the National Maritime Museum



Fig. I. THE EARLIEST CONTEMPORARY SCALE MODEL AT GREENWICH: a ship of 58 guns of about 1655

THE grace and beauty of a ship have always counted for much in the mind of a sailor, and surely at no period has the sailing ship surpassed the grace of "sheer"¹ and beauty of decoration she obtained in the XVIIth century. During this century, too, the science of shipbuilding advanced apace and sufficient records for the first time survive to enable us to study the ships in some detail. These records include a certain number of books, manuscripts and draughts or plans, as well as the paintings and drawings of the Dutch marine artists, in particular the series by the two Van de Veldes, father and son. These two artists were invited to England by Charles II in 1672, and they are remarkable for the great number of named ship portraits they produced. Their sketches have almost the value of photographs.

In the XVIIth century, too, it became usual to make scale models before commencing to build a new ship. The model ships hanging from the beams of ancient churches, the famous bone models made by the French prisoners of the Napoleonic wars, the cherished souvenir hacked out by a sailor to while away lazy hours in the trade winds; these models are often delightful, but their value is mainly decorative or sentimental. To be

¹ "Sheer": Longitudinal curve of a ship's side.

AA



Fig. II. STERN OF A 58-GUN SHIP OF ABOUT 1655

presumptuous a fashion; when, indeed, foreigners, on meeting an English man-of-war in the narrow seas, were forced "to strike their topsail and take in their flag"?

Scale models appear in Holland, in Denmark and in Sweden at the same time, but in England the practice was to become general in the case of men-of-war, and surviving English models outnumber those of other countries. In the autobiography of Phineas Pett, one of a great family of shipwrights, whose memoir has been published by the Navy Records Society, we read how in 1607 he made with his own hands a model for Prince Henry, "most fairly garnished with carving and painting."

of the greatest value a model must be made to scale. In the XVIIth century first appears a class of model which is not only a work of art (witness the inclusion of three in the exhibition at Burlington House), but is also an exact replica of the big ship in miniature.

These scale models of English men-of-war provide, in fact, our most valuable record of their appearance during a most important period in naval history. During three stern wars against the Dutch, the English gained that realization of sea power which promoted the creation of an empire. Surely it is of some interest to study the ships in which the honour of the flag was maintained at sea in so



Fig. III. A "FIRST RATE" OF ABOUT 1670: a model probably made by Pepys's friend, Sir Anthony Deane

This model was carried to Richmond, and there it was examined by King James himself, attended by Prince Henry and the Lord High Admiral. "His Majesty was exceedingly delighted with the sight of the model, and spent some time in questioning me divers material things concerning the same, and demanding whether I would build the great ship in all points like to the same, for I will (says His Majesty) compare them together when she shall be finished." The "Prince Royal" was launched in 1610 and, true to his promise, when she was on the stocks the king "spent almost two hours in great content in surveying the ship both within and without. . ."

Again in 1634 the model of a "great new ship," to be called the "Sovereign of the Seas," was carried to Hampton Court and there carefully examined by King Charles I. Peter Mundy, whose travels the Hakluyt Society have published, saw this model at Woolwich in 1636 at the house of Peter Pett, the son of Phineas, "where we saw the model or mould of the said ship, which was shown unto His Majesty before he (Pett) began her. The said model of exquisite workmanship, curiously painted and gilt with azure and gold. So contrived that every timber in her might be seen, left open and unplanked for that purpose, very neat and delightful. There were also models of divers other ships lately built, but nothing comparable to the former."² Unfortunately Peter Pett's collection of model ships, which he was so careful to preserve when the Dutch fleet came up the Thames, is now lost; the model of the "Sovereign of the Seas" at Greenwich, though of handsome enough workmanship, is an XVIIIth century reconstruction, of little archaeological value. In one interesting particular though, the earliest model in the Greenwich collection resembles Peter Mundy's description of the famous "Sovereign"; it too has been "left open and unplanked," and "so contrived that every timber in her might be seen." This is a usual feature of the earliest English models, though not of the foreign ones, which as a rule are fully planked.

This model, Fig. I, of a man-of-war carrying ports for 58 guns on two decks, has not yet been identified as representing any particular ship. The proportions of the model suggest a ship of 1655, and yet the royal

arms appear on the stern (Fig. II). There is a model of very similar workmanship preserved at Stockholm, which is known to have been carried there by a royalist shipwright named Sheldon, who fled from England in 1658; so perhaps the Greenwich model is also Sheldon's work. It is a pity the model cannot be identified, for it certainly appears to be the earliest scale model surviving in this country, and it must date from very close to the time of the first official order that has been found, and that apparently refers to these shipwrights' scale models.

This order is contained in a letter from the Admiralty Committee to the Navy Council, written during the Interregnum in 1649: "But before the said builders proceed in building, this Committee desire you to order the builders to present models of the frigotts they severally undertake, according to the direction aforesaid."³ It is possible that the word "model" in this letter refers to a plan or draught in two dimensions rather than to the model in three dimensions. At any rate, it is supposed that, after the Restoration, models now generally referred to as "Navy Board" models, were made to scale, according to the specifications advanced, of every new ship ordered to be built, or at least of those proposed to be built to a new design.

The models having been carefully built to scale, their dimensions obtained from direct measurement are a means for their identification, for lists are extant giving the beam and gun deck or keel length. Not all the models surviving, however, necessarily represent ships that were actually built, nor can we be certain that drastic deviations from the models were not made in the ship as constructed. Thus it is not surprising that only in a few cases can we be reasonably sure of a model's identity. Many remain, and some of these will probably continue to remain, mysteries; and the model shown in Fig. III is one of these.

There is good reason to believe, however, that it represents a design for a "First Rate" ship of war executed by a talented shipwright and friend of Samuel Pepys, who is remembered as Sir Anthony Deane. In 1670 Deane gave his patron Pepys a manuscript entitled "The Doctrine of Naval Architecture," which

² Hakluyt Society: "The Travels of Peter Mundy," Vol. XLV, second series, page 15.

³ This order is printed in the "Mariners' Mirror," Journal of the Society for Nautical Research, Vol. XIII, page 175.

SEVENTEENTH-CENTURY SHIP MODELS IN THE QUEEN'S HOUSE AT GREENWICH



Fig. V. THE "ST. MICHAEL," 90 guns, built in 1669

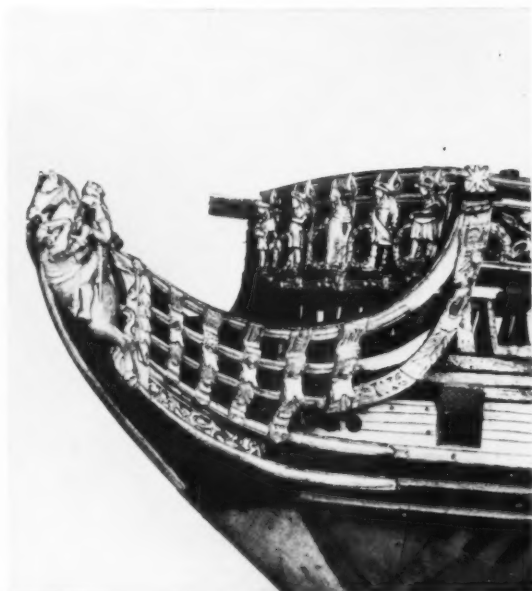


Fig. IV. BEAKHEAD OF A "FIRST RATE" OF ABOUT 1670

is preserved in the Pepysian Library at Magdalene College, Cambridge. A series of draughts includes one of a "First Rate" which in several particulars bears a striking resemblance to the model. The first three-decker built by Deane was the "Royal James" of 1670. The model, therefore, may well be a preliminary design for the "Royal James," and the scale suggested for the model would make her rather a smaller ship than the "Royal James" actually was. It will be noticed, comparing Fig. I and Fig. III, that in the later model a certain amount of the hull is planked. The hull below the waterline, however, is in frame, and this was to remain the general rule for "Navy Board" models until well into the XVIIIth century. The figurehead, Fig. IV, of a royal personage on horseback, was a favourite one at the Restoration, and the human figures in contemporary costume on the beakhead bulkhead are also typical. The five figures include a cavalier and his lady, a pikeman and two Scotsmen, in kilt and tam-o'-shanter. Pepys refers to two models made by his friend Deane; one is the model given him by Deane on September 29th, 1662, and the other a model of the "Royal James" given by Deane to Christ's Hospital, which model Pepys thinks should be made use of to instruct the scholars in matters nautical.

If we can go no further than conjecturing that the last model has some connection with the "Royal James" of 1670, we are on firmer ground with the magnificent model



Fig. VI. STERN OF THE "ST. MICHAEL"
OF 1659



Fig. VII. BEAKHEAD OF THE "ST. MICHAEL"
OF 1669

of the "St. Michael" (Fig. V). The dimensions of the model, worked out on a scale of a quarter of an inch to a foot, fit the "St. Michael," 90 guns, built at Portsmouth, and launched in 1669. Two named Van de Velde drawings, of the ship's figurehead and quarter galleries, also fit the model, which has thus been identified beyond reasonable doubt. The "St. Michael" took an active part in the wars of the period. The Duke of York transferred his flag to her for a short time during the battle of Solebay in 1672; she was Lord Ossory's flagship throughout 1673, and, this time a private ship with no flag officer, she was present at the battle of Barfleur in 1692.

The decoration of the model of the "St. Michael" is characteristic of the art of the ship carver between the Restoration and later attempts to restrict extravagance which began to take effect at the beginning of the next century. The broadside shows the carved wreaths round the upper deck gun-ports and the entry port cut between two gun-ports on the middle deck. At this time there was one entry-port in a three-decker and that on the port side. The figure-head (Fig. VII) is an elaborate representation of Jupiter being drawn in his chariot by a double-headed bird, presumably an unusual species of eagle. The full-length figures along the beakhead bulkhead of the last model have been replaced by conventional brackets, topped by busts. The Royal Arms fill the upper part of the stern (Fig. VI). All the carved work is richly gilt. In the actual ship the head and the Royal Arms were probably covered with gold

leaf, whilst the rest of the embellishment, gilt in the model, was probably painted a bright yellow.

There is another three-decker in the collection, very like the "St. Michael," but at present unidentified. The figurehead is similar, but the stern differs considerably. Whereas the "St. Michael" has a so-called "closed" stern, this other, catalogued as a "Ship of 90 guns of about 1675," has two open stern galleries; very pleasant places for the Admiral and Captain to take the air on a fine day! This model has recently been re-rigged according to contemporary evidence. The lower masts and tops (except the spritsail top, that curious platform at the bowsprit end to spread the spritsail topmast rigging) are probably contemporary (Fig. VIII).

Glancing at these two model three-deckers, with their elaborate ornamentation, heavy guns climbing so high out of the water, lofty stern and long beakhead, it is somewhat difficult to understand how the real ship was handled in a seaway. Surely such a ship could not beat to windward, nor does it seem possible that the narrow rudder could hold her on a wind! Of course, we know from the work done by the fleet that the three-deckers were quite good sea-boats, though they were carefully tucked away in harbour before the winter gales. Sails were set or furled to aid the rudder. It is enlightening to read a tale of Prince Rupert tacking the "Royal Sovereign" and working her to windward in the narrow waters of the Thames estuary. Certainly his rashness rather shook the nerve of one of the Petts who went off to meet him, but this is an interesting example of the

SEVENTEENTH-CENTURY SHIP MODELS IN THE QUEEN'S HOUSE AT GREENWICH

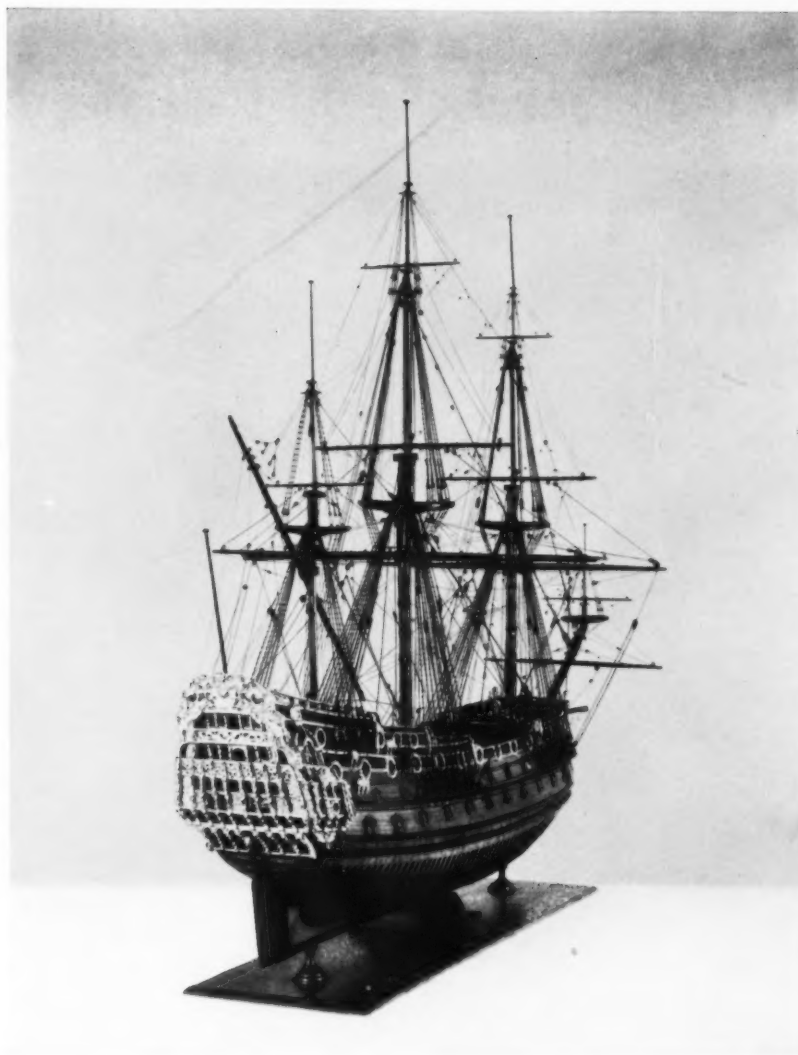


Fig. VIII. A 90-GUN SHIP OF ABOUT 1675, quarter view

capabilities of a big ship well handled.⁴ Prince Rupert was, of course, a prime seaman.

The many fine pictures in the Queen's House, pictures that are contemporary with the models, help us to understand how these ships appeared and were handled at sea, in storm or calm, with a fair wind or a foul. Portrait studies of the "Royal Katherine" of 1664 and the "Britannia" of 1682, by Isaac Sailmaker, show how fine a sight were the large men-of-war, such as the "St. Michael," at sea in fine weather with all sail set and flags and streamers flying, flags, by the way, that only want sheeting home to pull the ship along on their own. But for the student of XVIIth-century naval architecture no artist approaches the Van de Veldes, father and son, for accuracy of drawing and wealth of

detail. They worked at Greenwich in this same Queen's House, in the panelled room at the south-west corner on the ground floor next to the Orangery. And as we are on the subject of ship models it is interesting to note that according to an anonymously written "Essay towards an English School," that is, English school of painting, published in 1706, during the lifetime of the son, the father when at work "had a Model of the Mast and Tackle of a Ship always before him, to that nicety and exactness, that nothing was wanting in it, nor nothing unproportionable." The "Essay" adds: "This Model is still in the hands of his Son."

At this point it is convenient to pause, for leaving the great ships, we next turn to the model of one of the smallest of the sea-going ships of the navy of England, a Royal Yacht.

⁴ Navy Records Society: "Samuel Pepys's Naval Minutes," page 112.

THE ANTIQUE DEALERS' FAIR COLLECTING FURNITURE FOR USE

BY C. E. HUGHES



A SERIES OF LATE XIVTH-CENTURY STALLS, carved in oak, in original condition
Exhibited by John Hunt, Stand No. 102

THE objects with which art collectors concern themselves may be broadly classified in two groups. There are those which, like pictures, have always been strictly ornamental (though their appeal may be much wider), and there are those which though they may have possessed and still possess highly ornamental qualities, were originally intended for use. Furniture as a whole comes into the second group, and it is perhaps one of the interesting features of furniture collecting that many of the pieces acquired may be allowed to continue their original functions. Collectors of old furniture may, however, be divided into two similar classes. In the first there are those who collect with the aim of furnishing their houses with pieces which will be subjected to daily wear and tear. In the second there are those in whose houses the collection is more or less carefully segregated, so that the things which belong to it may never come into actual service, though the segregation need not take quite the extreme form of conscious and protected display which governs museums.

The joy of collecting is doubtless equally great in both cases, but with those who have utility in mind

there are various points to be considered which the others need not take into account. There are many kinds of furniture which may be put to daily use without much fear that with proper attention they will deteriorate or suffer damage. Mirrors, cabinets, chests of various sorts, bookcases, bureaux, tables, if they are not too elaborately carved or richly decorated, may all with reasonable care be employed to-day in precisely the same way that they were employed when they first came into being. Some of such old pieces, it is true, are unlikely to be quite so practical in use as their later equivalents which have gradually adapted themselves to more sophisticated requirements than those of their original owners. The later mirrors, for instance, will give truer images than the older ones, but even the most ardent and consistent collector, who will feel discord in any modern note, will probably find room somewhere in his (or her) house for a mirror on modern lines, and the furniture as a whole will be so arranged, perhaps, that the old pieces which get the most use are those which are best able to submit to it. But it does happen that houses furnished throughout in this way, however attractive they may look, are sometimes not very

COLLECTING FURNITURE FOR USE



ONE OF A PAIR OF GILT MIRRORS in carved wood
of the Chippendale period
Exhibited by Arthur Randolph, Stand No. 44

comfortable, particularly to visitors, unless considerable practical discrimination has governed the selection of the pieces which they contain.

Pieces which are liable to too easy damage by the broom or the duster must clearly be avoided, but that is not the sum of the matter. It will be noted that from the list of types of what may be called practicable old furniture given above chairs have been excluded. There is no piece of furniture in daily use which is subject to more strain than the chair. It is not that it has to undergo obvious rough usage, though this may occasionally be its lot. It is that it is the piece of living-room furniture which, in a greater degree even than the sofa or settee, has to perform the function of supporting living people. It has to withstand the unconscious movements of the sitter, which at times are far more strenuous than is generally supposed. At the same time the chair must give a sense of comfort, ease or relaxation. It must be strong, and it must be shaped to suit various attitudes of the human body—points which are sometimes overlooked by those who bring old chairs into everyday use. Collectors of this kind should bear in mind that it was chiefly the first of these requirements, strength, that was taken into account by the early chairmakers. Up to the third quarter of the XVIIth century the English chair, and, indeed, most other English furniture apart from that of a very elaborate character intended for ceremonial purposes, was mainly notable for its sturdiness. Chairs were the work of joiners, and it was not until turning became a common feature of chair design, and the mingling of the work of other craftsmen with that of the joiners

gave rise to the equivalent of what would to-day be trade union troubles, that chairmaking was recognized as a distinct craft. When that came about the practical, as distinct from the decorative, aspects of chair design were constantly under review. The back legs and the back posts abandoned the old straight vertical line and took on a sweep, which not only offered the sitter's back an easier slope but set the chair more firmly on the floor, and thus helped to prevent its tendency to tilt backwards. Arms and seats, too, assumed shapes which clearly indicated that the designers had been conducting practical experiments. Padded upholstery was introduced where previously loose cushions had been the rule, and generally, during the early years of the XVIIIth century, chairs had acquired qualities of practical suitability to human requirements which two centuries have done little to improve.

But it must not be assumed that all chairs dating from the latter three-quarters of the XVIIIth century may be safely taken into use as household furniture. For while the principles of sound construction in relation to the exigencies of ordinary use were well understood, and most well-designed chairs of the period showed them in practice, there are many exceptions. There was a continued striving after new effects in appearance, and with some of them the strength of the structure inevitably suffered. Backs were enriched with minute carving and fretting which could never have resisted much pressure. Legs were tapered to slender proportions or treated with openwork which, while it added to their beauty, detracted from their strength. And even if such chairs were vigorous enough in their youth to withstand the jolts and jars of ordinary usage, old age may have had effects on them which are not the less present because they are not readily discernible. On two different occasions I have seen old chairs break under the quite gentle treatment to which they were



SHERATON SATINWOOD SIDETABLE. Circa 1790.
Width, 3 ft. One of a pair, from Kyrle Park, Tenbury Wells,
Worcester. *Exhibited by M. Harris & Sons, Stand No. 98*



SMALL MAHOGANY CHEST OF DRAWERS.
Width, 3 ft. ; depth, 1 ft. 8 in. ; height, 2 ft. 10 in. English.
Circa 1780
Exhibited by Alfred Bullard, Stand No. 36

submitted during an ordinary quiet afternoon tea party. Both the chairs were of the Hepplewhite period, and both were in houses in which they were doing duty in the drawing-room with other more or less similar pieces. In neither case was there any warning of collapse. There was only the unmistakable sound of cracking wood following a slight leaning backwards on the part of the visitor. Politeness smooths over such incidents, but they are liable to leave with the dismayed sitter in the chair a sense, probably not deserved, of his own clumsiness, and the owner of the furniture in the intimacy of the home circle will probably take the worst possible view.

Special emphasis is here laid on the treatment of chairs, because they are the old pieces which are most liable to undergo usage which may damage them, and no one likes to think that an old good thing which has survived until our day should not have still a long life ahead. The moral is that collectors of old furniture for use who intend to employ fragile chairs in regular service should allow them if necessary to be strengthened at critical points even if this should seem to detract from the æsthetic value which attaches to their original condition.

Such collectors, moreover, may quite legitimately introduce small modifications, not necessarily by way of strengthening, which will add to the utility of other pieces besides chairs and may quite conceivably add to their beauty as well. There are the old small chests of drawers on plain plinth bases, for instance. These may seem to be at home only in the comparative privacy of bedrooms and dressing-rooms, but if they are raised

a foot or eighteen inches from the floor on suitably designed low stands with cabriole or other legs appropriate to their period they may appear in public in a quite new rôle. In a hall their drawers are excellent receptacles for telephone books and time tables. Old picture frames may well contain new pictures, as they very frequently do, but many of them will make beautiful frames for mirrors, which will bring light into gloomy corners and seem to add to the size of rooms. The early tea caddies and cutlery cases, both dating from times when the things they contained were not universally used as they are to-day, are readily adaptable to other ends. Smokers and card players can have them easily converted to their purposes, and there is much to be said for the refitting of cutlery cases for the reception of stationery. The ladies' work-tables of the XVIIIth century may also very happily contain packs of cards, bridge markers, cigarettes and cigars. The cases of spinets and harpsichords which have lost their keys and wires may enter a new career as writing-tables or dressing-tables.

But there are also numerous pieces of furniture which though obsolete in their original functions can be turned to modern account with no modifications at all. Old oak chests (which cannot be opened until their lids are clear of the ornaments which look so well on them) may still be employed for the storage of articles which



QUEEN ANNE DOUBLE-DOME BUREAU BOOK-CASE in oyster wood with the original plates. Width, 3 ft.
Exhibited by the Dower House (Ltd.), Newbury, Stand No. 59

9



WALNUT BUREAU CABINET with the original Gilt Metal Enrichments
Early XVIIIth Century

Height 7 ft. 2 in. Width 2 ft. 5 in. Depth 1 ft. 5½ in.

In the possession of H. M. Lee & Son, Kingston-on-Thames

COLLECTING FURNITURE FOR USE

are only rarely required, and if they stand high enough they are excellent as hall tables. Those of shorter stature may serve as occasional seats. Secretaires, writing-tables and bureau bookcases can all obviously be put to their original uses, and those fitted with pigeon holes and small drawers in an interior which may be closed with a flap, tambour front or other device, may rival the American roll-top desk in their ability to conceal the litter of suddenly interrupted correspondence. Indeed, one suspects that the unsightly piece of office furniture which twenty or thirty years ago headed a wave of new efficiency in business actually owed much of its inspiration to the "secretary" of the XVIIIth century. So practical, in fact, are these old pieces that some are even to be found with engraved alphabetical and other labels on the various receptacles, indicating the existence of early filing systems. Torchères, which came into being as stands for candlesticks, have evident modern uses. The shorter ones make excellent coffee tables, and the taller can look very decorative supporting

bowls of flowers. Flowers in pots may take the place of the bottles which occupied the wine coolers of old hard-drinking times, and old wooden cradles may serve the same attractive purpose. Both wine coolers and cradles, too, may contain the logs required for open fires.

This list of adaptable pieces, modified or unmodified, is not exhaustive. It can be extended almost indefinitely to include uses of furniture which are not so patent as many of those mentioned. Most collectors of old furniture, and particularly those who collect for use, have imagination, and a good way to exercise their imagination is in the extension of the list. And they may also sometimes employ it in rescue work. I know of a "grandfather" clock with a very beautiful marquetry case. The case was found in the back garden of a cottage doing duty as a hen's nesting box. It was almost unrecognizable, but it was acquired, cleaned and polished. Provided with a suitable clock it is now as handsome an article as any utility collector could desire.



CHARLES II OAK MOULDED DRESSER, in original condition
Exhibited by Fred. E. Anderson, Stand No. 11

SILVER AT THE ANTIQUE DEALERS' FAIR



AN ELIZABETHAN COCONUT CUP. Barnstaple.
Circa 1580. Maker, P(eter) Quick. Height, 9 in.
From the collection of Mr. William Randolph Hearst
Exhibited by Mallett & Son, Stand No. 100



A CASTER MADE BY PAUL LAMERIE, in the year 1719—
his best period. Height, 9 in.; weight, 18 oz. 1 dwt.
Exhibited by Spink & Son, Ltd., Stand No. 1



GEORGE III SOUP TUREEN WITH THE ARMS OF LORD NELSON
Exhibited by Ralph Hyman, Stand No. 82

THE ANTIQUE DEALERS' FAIR ON COLLECTING ANTIQUE GLASS FOR USE BY J. G. NIPPEN



XVIIIth-CENTURY GLASSES. Exhibited by Arthur Churchill, Ltd., Stand No. 34

OLD table glass comprises an interesting and beautiful branch of art which has a particularly intimate appeal to the collector; for a large proportion of his treasures may, if reasonable care be taken, be used for their original purpose. It has been rightly claimed that, as prices run in the sphere of art, the cost of fine glass is moderate, although, of course, there are certain very rare types, some of them exceedingly valuable, to attract those who find pleasure in the search for such examples.

It is, however, possible to acquire by means of a modest outlay delightful sets of XVIIIth-century wine glasses eminently suitable for sherry, port, or champagne, and great is the distinction they lend to the table they adorn. For port or sherry there are various shapes of small-bowled glasses, including the trumpet, bucket and bell bowls, with twist or knopped stems. Many glasses of these types were made *circa* 1760. A little later cut glass began to gain popularity, and the faceted stems appeared. The last twenty or thirty years of the XVIIIth century produced glasses which are both attractive and strong, and most satisfactory in every way for modern use.

The best-known type of XVIIIth-century champagne glass is that with the double-ogee bowl, which was the vogue about the middle of the period. The stems of these glasses have one or more knops, and often an air twist. Some examples have domed bases. Another type of glass which a well-known collector was accustomed to use at his table for champagne has a rather deep and comparatively narrow bowl.

The second half of the XVIIIth century also produced a great many fine decanters, the earlier ones often beautifully engraved, with the name of the wine set within a floral design, and the later ones cut.

The engraved "label" decanters, as those with the name of the wine are called, are rare, and so, too, are the ale decanters, engraved with the hop and barley emblems.

The cut glass decanters of the period under review are particularly charming, and rank among the best work of the type that has survived. The facet was a favourite motif, and some are cut in arched panels, and others with stars and trellis. The work is never over-elaborate.

Where, perhaps, the glass-cutter found his greatest scope was in the creation of handsome candelabra of which fine examples may still be obtained. As ornaments to a well-appointed table they are bright, elegant, and altogether attractive, in addition to their charm as antiques.

Drinking glasses of the end of the XVIIth and the first half of the XVIIIth centuries are the chief treasures of the collector, and they offer a most interesting variety of types. The period was experimental, and, moreover, before the imposition of heavy duties, glasses were often very large and heavy, with tall bowls and thick stems.

Engraved decoration began to win favour in the reign of Queen Anne, and the Treaty of Utrecht glasses (1713) are much sought. At first, English glass was frequently engraved on the Continent. The demand for propaganda glasses grew considerably, and resulted in the fine Jacobite and Williamite glasses. One type of Jacobite glass had a portrait of Prince Charles Edward Stuart with the motto *Audentior ibo*; another, such as the well-known "Mesham" glass, had the bowl etched in diamond point with the Jacobite national anthem. Such glasses are, of course, great treasures. A further type was engraved with the rose and buds, and, sometimes, the word *Fiat*, and the thistle and star. These glasses date from *circa* 1720 to *circa* 1750.

A P O L L O



XVIII-TH-CENTURY GLASSES
Exhibited by Arthur Churchill, Ltd., Stand No. 34



A PAIR OF OPAQUE TWIST TAPER STICKS. 7 in. high.
OPAQUE TWIST SWEETMEAT WITH LIPPED DOUBLE OGEE BOWL. 6½ in. high
Exhibited by Cecil Davis, Stand No. 50

GLASS AT THE ANTIQUE DEALERS' FAIR



PAIR OF ADAM PERIOD CUT GLASS CANDELABRA FOR TWO LIGHTS EACH. 23½ in. high
Exhibited by Delomosne & Son, Ltd., Stand No. 68

The Williamite glasses belong mainly to the second half of the XVIIIth century, being directed, for propaganda purposes, against the Hanoverians. These also had portraits of King William III and Queen Mary, and the usual inscription was "The Glorious and Immortal Memory of King William III and Queen Mary." On some there is a reference to the Boyne. Other propaganda glasses are found with portraits of the Duke of Cumberland, George, Prince of Wales, and David Garrick. Very interesting, also, especially across the Atlantic, are the glasses engraved to commemorate the Independence of America.

Glasses were frequently engraved with the emblems of the liquor for which they were intended. Wine glasses have beautiful scrolls or festoons of the fruit and foliage of the vine, and ale glasses have the hops and barley. Some very fine ale goblets and tankards have these emblems, whereas there are small ale glasses which suggest that the strong brews of the Georgians were taken in very modest quantities. In the second half of the century very pretty ale glasses with cut stems are found, and in some bees appear among the hop flowers. These, of course, are rare. Cider glasses, engraved with an apple tree, or branches, should also be mentioned. These are usually tall, with straight-sided bowls, which provide an excellent surface for the engraver.

An important group of rare glasses which were made *circa* 1760-80, is that of which the decoration is in enamelled colours. Wine, ale, and propaganda glasses are included in this type, and to the same period belong the coloured twist stems. The short vogue which these glasses seem to have had well emphasizes the popularity which cut glass attained in the later years of the century.

The period 1750-80 also produced a very interesting series of tumblers, many of which were engraved with the

Jacobite and other emblems. The types include the waisted and straight-sided, and perhaps the favourite with many collectors is that decorated with "Norwich" rings. Others had fine or broad spiral flutes. Tumblers are among the old glasses which are not high in price, save, of course, outstanding examples of especial importance or interest.

Although the glass collector usually confines himself to the XVIIIth century and earlier periods, some very good examples of the early XIXth century are worthy of attention. Fine ale tankards, engraved with the hop and barley emblems, were made at this time, and there are very interesting decanters of the same epoch, including those with the ringed necks. Good cut glass was wrought well into the XIXth century, although it is not equal to the earlier work.

In addition to wine and other drinking glasses, the sweetmeat glasses of the XVIIIth century must be given a place here. The best examples date about the middle of the century, and have double ogee bowls, twist stems, and domed feet. Except for the rim, they resemble the champagne glasses of similar date to which reference has already been made. Candlesticks also were wrought with twist stems, and are now very much prized.

In view of the fragility of the metal it is surprising how much old glass has come down to us, and, as the love of collecting is inclined to increase, it may be expected to grow more scarce, and more expensive. At the present time, however, there are excellent opportunities for the acquisition of either exclusive pieces or good sets for use on the table.

It is likely that in future the collector will take a greater interest in XIXth-century glass; some, even, of the Victorian period is not without merit. What is rejected by one generation often appeals to another, and this fact is well worth bearing in mind.

CERAMICS AT THE ANTIQUE DEALERS' FAIR



PAIR PORCELAIN PHEASANTS. *Famille Rose*. Yung Chêng Period (1723-35). Height, 11 in.
Exhibited by Sydney L. Moss, Stand No. 62



EARLY ASTBURY FIGURES OF A COBBLER AND TWO MUSICIANS
Exhibited by J. R. Cookson, Stand No. 65

THE ANTIQUE DEALERS' FAIR REFLECTIONS ON COLLECTING CERAMICS

BY W. W. WINKWORTH



CHINESE *famille rose* VASE AND COVER, with *famille noire* ground. Ch'ien Lung Period (1736-1795). Height, 24 in. Exhibited by H. R. Hancock, Stand No. 6

THE superficial attractions of pottery and porcelain are so great that, for fear of overrating it, the art of ceramics has been placed by most authorities on art far below its real place. It has long been considered a "minor" art. The phrase is itself suspicious; perhaps if one substitutes "junior" for "minor" one may see its significance. As may be seen by considering a Greek Vase, the technical difficulty of producing any great variety in the look of a piece of pottery was very late in being overcome. There were attractive paintings and carvings before there was much attractive pottery. It was far easier to get a good effect even with metal than in clay. Two great technical discoveries, both quite recent, changed this. One was the use of the tin oxide, which is the foundation of Italian majolica; the other was the discovery in 1709 of porcelain, the latest of all artistic materials to mature in Europe. Had it occurred earlier, the history of Italian art might have been quite different. It is a mere accident that it did not, since in China during the early Renaissance the technique had reached a high perfection. Leonardo da Vinci perceived the unsatisfactory nature of oil-paint, and wistfully recommends enamels as more permanent. But the enamels available in his day were limited in

range of colour and difficult to make effective as regards light and shade. Had Leonardo, like George Stubbs, an artist with whom it is by no means absurd to compare him, since they were both pioneer anatomists, been provided with the range of enamels and the good painting surface which Wedgwood provided for Stubbs, oil painting might by now have receded to the position of a medium useful for enamel painters with which to make sketches. The same thing is true of sculpture. The della Robbia family were so technically limited that coloured sculpture never came into being, and is even now regarded as something slightly shocking, though it is common knowledge that early Greek sculpture was coloured as much as was then possible.

By the time porcelain and enamelling had been perfected, at Meissen, in the XVIIIth century, the whole tradition of European art had crystallized along now familiar lines—oil paints, marble, and bronze.

It is legitimate to consider glass-making as a minor art; the technique has limitations which are proper to it, though stained glass has been, by recent critics,



CHINESE WHITE PORCELAIN VASE, decorated in *famille verte* enamels with scene of figures in a landscape. Height (without stand), 18 in. K'ang Hsi period (1662-1723) Exhibited by John Sparks, Ltd., Stand No. 12

A P O L L O



A SET OF THREE SEVRES VASES, with Chinese figures painted in reverse on turquoise ground by LECOT.
Circa 1785. Centre height, 21 in. From the Duke of Norfolk's Collection
Exhibited by J. M. Botbol, Stand No. 108



DERBY PORCELAIN FIGURE OF NEPTUNE
 (No. 299), with rich colouring. Moulded by ISAAC
 FARNSWORTH. *Circa 1800. Height, 10½ in.*
Exhibited by the Sussex Goldsmiths & Silversmiths
Co., Ltd., Stand No. 45



THE MUSIC LESSON. Chelsea. *Circa 1765.*
Height, 15 in.
Exhibited by Stoner & Evans, Stand No. 58

CERAMICS AT THE ANTIQUE DEALERS' FAIR



TRANSLUCENT WHITE JADE INCENSE BURNER.
Height, 7½ in.; width, 4½ in.; depth, 3½ in. Imperial Ch'ien Lung (1736-1795)

Exhibited by Spink & Son, Ltd., Stand No. 1

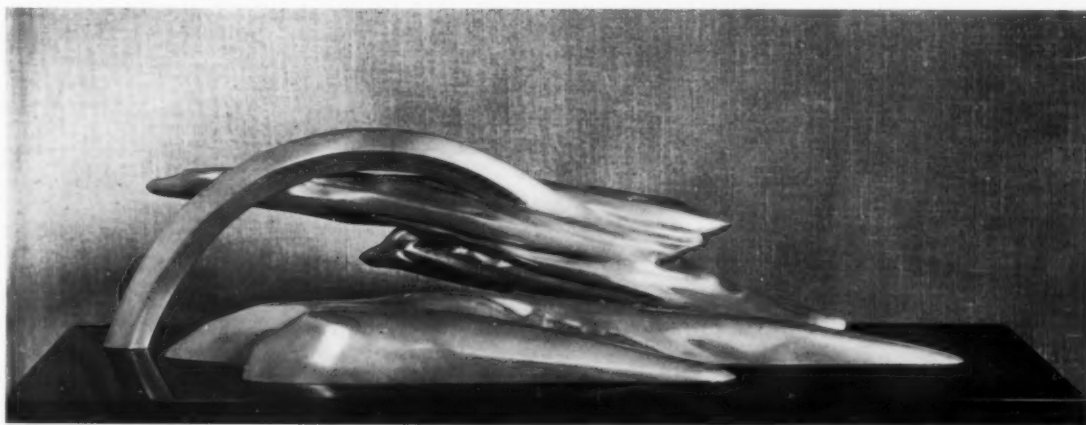
rightly promoted to high esteem. But ceramics is not a limited art: indeed, it has a range possible to no other medium.

It is, of course, absurd to classify the arts by their mediums. Ceramics, painting and sculpture are not three arts, but one. Had the ceiling of the Sistine Chapel been decorated by Michelangelo in a ceramic medium, instead of a wet-plaster medium far inferior both in permanence and light-reflecting power; had the mosaics at Ravenna been entirely composed of ceramic materials instead of only partly of glassy ones, the prestige of the medium would now be as high in museum circles as any other.

But to discuss ceramics as though it were art is asking for trouble. Actually, in museums, all ceramic productions are segregated under one head. But one never

finds nowadays a private collection which, even on a very small scale, includes all ceramics. On the whole, this tendency towards specialisation is sensible; there is really no connection between Early English pottery and Chinese porcelain, and it is only because in the last century there was a tendency to try to think in generalized terms about what were called the handicrafts that the present museum arrangement came into being. It is not one of the more manageable of our heritages from the past. It has the effect of making the whole upper floor of the South Kensington Museum a vast ceramic sea navigated in its entirety by no one; and it also excludes majolica, one of the loveliest products of Italian genius, from the consideration which other masterpieces, such as sculpture, receive. It is thus quite possible for people to suppose that there is some mysterious merit about the absence of colour, brilliance, and a shiny transparent surface. Masterpieces of sculpture do not have these; therefore their absence is thought to have something to do with mastery in art, and you have only to make a thing of stone for it to acquire an unmerited prestige. Indeed, as pottery things are rather troublesome to make, it is usually those who are more willing to take trouble, and less able to afford the pleasanter and easier forms of artistic achievement, that take to them, and often they escape if they can—several great artists of the last century began as china painters. Italian majolica painters are, therefore, thought of as "less important" than the "great artists" who were their contemporaries, and great surprise and a slight tendency to slur over the matter arises when even a minor practiser of the "fine arts" is found to have done work in pottery.

It is exactly the same in Chinese art. We read that "unsuccessful" painters (and how many great artists have been "unsuccessful"!) often took to sculpture, never considered by the Chinese as an art at all; and probably even more "unsuccessful" artists took to pottery. Therefore pottery is considered inferior. The people who in England made Astbury figures, or painted on porcelain—O'Neale, for instance, or Edkins—were no more considered to be artists than sculptors were by the Chinese. But this point of view already belongs to the past. It survives in text-books, but in the collector's world it is long since dead, and it is by collectors that the arts are kept alive.



REEF AND RAINBOW

By ELIZABETH WYN WOOD, A.R.C.A.

From the Exhibition of Canadian Art (See next page)

CANADIAN ART AT THE TATE GALLERY

BY THE EDITOR



THE FLOOD GATE

By HOMER RANSFORD WATSON, R.C.A.

Lent by the National Gallery of Canada

WHEN we speak of Canadian art, we must distinguish between art that treats of Canadian subject matter; art that was produced in Canada; and art that has a distinctly Canadian cast of form.

Canadian historical subject matter is strikingly illustrated by Paul Kane (1870-1871), born in Ireland, but a great traveller and adventurer. His paintings have little artistic merit, but great interest. Cornelius Krieghoff (1812-1872), a native of Düsseldorf, painted genre and landscape in the German manner of his time, without much distinction. A Canadian subject, very well painted in the manner of late XIXth-century French academic art, is "A Meeting of School Trustees," by Robert Harris (1849-1919); just as Theophile Hamel's (1817-1870) "The Artist's Children," represents academic art of the early middle XIXth century. There is nothing specifically Canadian about any of such art; any more than there is about the very good portraits by Sir Edmund Wiley Grier, an Australian, whose likeness of "The Artist's Father," shows the influence of Bastien Lepage;

or about the "St. Mary's Le Strand," by Frederick M. Bell Smith (1846-1923), a respectable bit of French impressionism; or about William Brymner's (1855-1925) "Early Moonrise in September," which derives from the later Corot, as does Archibald Browne's "Silver Birches, Lake Placid." Homer Ransford Watson's (1855-1936) paintings, especially "The Flood Gate," clearly descend from Constable, and are none the worse for it. Horatio Walker, whose death has just been announced, was obviously under the spell of Millet when he painted "Le Lait du Matin."

It will be seen that one has in such and many other of the paintings by the older "moderns" no difficulty in tracing the purely European attitude and outlook.

A somewhat different and independent note was struck by James E. H. Macdonald. In his paintings one seems to glimpse a new *national* outlook. The colour scheme and the design are different. Nevertheless in the pictures here exhibited there is more of our own Brangwyn's colour orchestration and tapestry-like design

CANADIAN ART AT THE TATE GALLERY



TOTEM POLES, KITWANGA.

Lent by the National Gallery of Canada

By GEORGE DOUGLAS PEPPER

than can be due to coincidence. Brangwyn's art is, of course, well known in Canada. His influence seems also to show itself in Tom Thomson's (1877-1917) pictures, notably in the "Pageant of the North" and "October." "Spring Ice," a reproduction of which decorates the cover, is not unlike the design of a background motif in one of Brangwyn's murals.

It is, however, with the paintings grouped together in two further rooms that one senses a new and really Canadian outlook. Broadly speaking this is characterized by large forms, broad masses, emphatic design, great simplification. Perhaps the Canadian scene makes it inevitable that one is often reminded of Russia and more particularly of Roerich's theatrical décor.

Alexander Young Jackson is an admirable painter whose "Red Barn, Petite Rivière," has this Roerich affinity; whilst his "Quebec Farm" shows great simplification, almost as if a wood-inlay effect were aimed at. His "Grey Day, Baffin Island," is a "symphony" in brownish silver and purple, whilst the swirls of the orange-coloured trees in "Northern Lake, November," suggest a kind of Canadian Van Gogh.

Canadian liking for large and simplified shapes may be seen in Lawrence A. C. Panton's "Sullen Earth"; in James W. G. Macdonald's "Drying Herring Roe," fiercely typical of the Canadian spirit, one must suppose; and in Franklin Carmichael's "Upper Ottawa, near Mattawa." Sara M. Robertson's "Joseph and Marie Louise" is a Catholic village landscape strangely recalling Gauguin's "Brittany" in a different, still more modern, translation. George Douglas Pepper's "Totem Poles, Kitwanga," and M. Emily Carr's "Indian Village, B.C." are typical of the new Canadian outlook. With the experience gained in this show one can tell that Thoreau Macdonald's picture of an "Ermine" could only have been painted in Canada. On the other hand Arthur Henry Hemings's "The Abitibi Fur Brigade," a picture of enamel smoothness, looks



INDIAN VILLAGE, B.C.

By M. EMILY CARR

Lent by Charles Bond, Esq., Toronto

as if it had been painted in the 1840s, and this is the more remarkable as the artist studied under Brangwyn.

The most original of the younger artists is perhaps David B. Milne, whose pictures, "Window" and "Painting Place," depend on a severe restriction of palette and a calligraphic statement of forms.

"Russian" in feeling are the attractive scenes of Canadian life, "Returning from Easter Mass," "Murray River Valley," and "Sunday in the Country," by Albert Henry Robinson.

Other paintings worth special notice for various reasons are Franklin Brownell's "Waiting for Nevis Boats," Clarence A. Gagnon's "Village in the Laurentian Mountains," Arthur Lismer's "Bright Land," and the "Nova Scotia Fishing Village," a design as crowded as it is amusing.

The sculpture—about a dozen or so sculptors exhibit their work—is, on the whole, less typically Canadian, or, it would be better to say, is entirely European. Frances Loring, Henri Hébert, Aurèle de Foy Suzor-Côte, Jacobine Jones, the late Dr. Tait McKenzie and Emanuel

Hahn may be specially mentioned. It is, however, a Canadian woman, Elizabeth Wyn Wood (Mrs. Emanuel Hahn) who, so far as I am aware, is the first artist to make a piece of landscape-sculpture. Her "Reef and Rainbow," hammered in tin (perhaps it is not hammered, anyway, it is modelled metal), is not only an attractive abstract design, but, with the experience gained in this show of paintings, from, for example, Comfort's "Tadouac," or Lawrence E. Harris's "Bylot Island," one can almost call it realistic.

To sum up, I would not pretend that "Canadian Art," so far as its European influence is concerned, has as yet produced any masterpiece. From the æsthetic point of view there is not yet anything that comes up to the standard of the Indian Chilkat Robes or even the "Haida Totem Poles." One feels, therefore, that until the twain—East and West—have fused it is premature to speak of a Canadian language of art.

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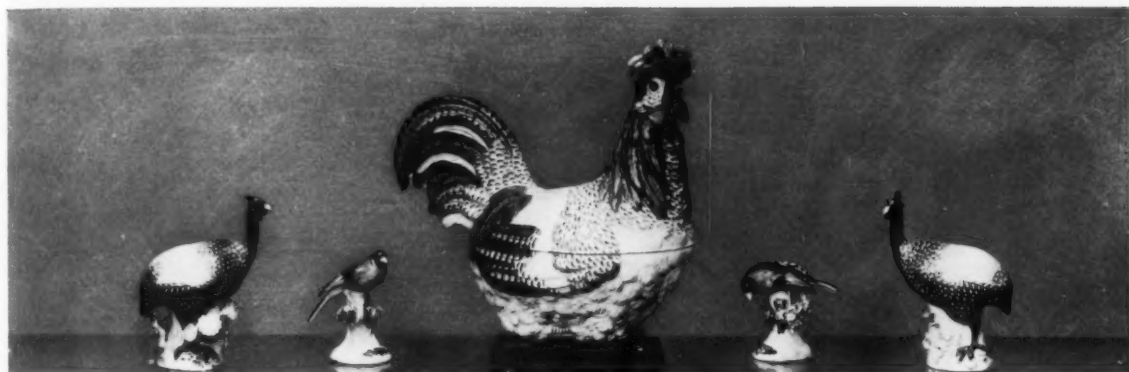
CHINESE JADE IN THE SHAPE OF AN ARCHAIC BRONZE RITUAL VESSEL

5½ in. by 5½ in. high. Ming Dynasty.

In the possession of Messrs. Spink & Son, Limited, King Street, St. James's

NOTES FROM NEW YORK

BY JAMES W. LANE



PART OF A GROUP OF BIRDS IN XVIIITH-CENTURY PORCELAIN, including Dresden, Bow, Chelsea, &c.
The Rooster by KAENDLER (Dresden). Exhibited by Arthur S. Vernay, New York

THE discovery, due to cleaning, that the Metropolitan Museum's "Venus and Adonis" by Rubens is a work of the master's later and best period and not, as had been usually thought, of the early middle period, has just been made. This very significant newcomer to the Museum's collection, a painting that until 1920, when it was loaned to the Metropolitan, seems never to have been either engraved in Rubens's time or photographed later, is thought by Mr. Wehle, the Curator of Paintings, to have been painted around 1635. He writes that it "may profitably be compared with the Meleager and Atalanta in the Aeltere Pinakothek, Munich, and with the scenes from Ovid's *Metamorphoses* now in the Prado Museum, which were ordered from Rubens in 1636." Removal of layers of dirty varnish has brought out the lovely fluency of the forms and the subtle contouring of the flesh so that it imperceptibly leads the eye into the landscape background. The dogs have not been left, Mr. Wehle thinks, to assistants like Wildens or Paul de Vos, but have been so easily brushed as to leave the ready answer, Rubens. The history of this "Venus and Adonis" goes back to the collection of the first Duke of Marlborough. Before that we know that the duke received it about 1705 "from the Emperor of Germany" (who was then Joseph I). Thus it joined the other paintings at Blenheim Palace and with them went under the hammer at Christie's in 1886, being knocked down to Agnew for the Dowager Duchess of Marlborough at 7,200 guineas. She kept it until 1909, when it passed to Colonel Payne, whose nephew, Mr. Harry Payne Bingham, presented it less than a year ago to the Museum.

Along with a small XVIth-century Paduan bronze representing a "Man Struggling with a Serpent" (which may have been intended either as a central figure of a Laocoön group or as Vanni Fucci, the sacristy-thief whom Dante placed in hell at the everlasting mercy of serpents), the Metropolitan has just acquired a very

interesting bronze, "The Man with the Flail," by Alessandro Algardi (1602-54). This is the left-hand figure for what was originally a group, "The Flagellation of Our Lord," a complete version of which is at present in the Kunsthistorisches Museum in Vienna, where as long ago as 1750 it was listed as an Algardi, who in his time played second fiddle only to Bernini.

Just as time sometimes adds beautiful qualities to architecture which the original builder never intended, so, after the lapse of a century and a half, we to-day can see in early American blown glass, which was intended for severely practical use, æsthetic qualities that its manufacturers possibly never planned. Seven pieces of this glass, blown in the late XVIIIth and early XIXth centuries at glasshouses in Eastern Ohio, in New Hampshire, and in Connecticut, have lately been in the Metropolitan's Room of Recent Accessions, acquired—five of them—from the sale of the Van Winkle Collection at the Parke-Bernet Galleries last April. Some amber, some green, they are soon to be placed in the American Wing, which, with the issuance of a new catalogue thereof, I hope to discuss in the very near future. As for these seven pieces of glass, four of them demonstrate the use of pattern moulds, either diagonal or vertical or cross-ribbed. In the case of cross-ribbings the impressions were made, as the Museum's *Bulletin* explains, "on a reinforcing layer of glass which incases the original gathering up to the neck of the vessel."

The name *Toile de Jouy* is such a one to conjure with in the history of XVIIIth-century chintz that we little remember that prints in cloth were made elsewhere, in Holland, Switzerland, and Spain. It is to the last-named that the Metropolitan now, through its acquisition of a group of Spanish chintzes, directs our attention. These are neither so numerous nor so accomplished as those made by Oberkampf at Jouy. That is because the Spanish factories, or some of them, were not profitable. But that the occupation of stamping cloth



"GIRL HOLDING A LIGHTED CANDLE"

By GEORGES DE LA TOUR

Courtesy of the Detroit Institute of Arts

was extensive is shown by the fact that the process was carried on near Seville and Cadiz, in the south; in Galicia and Catalonia, in the north; and in Avila and other towns, in central Spain. Barcelona supported as many as 400 workshops, whose products were in export demand for South America. Judging from the recorded "History of the Factory for Stamped Cottons at Avila (1787-99)"—the only record of the Spanish chintz-making industry that has come to light—the failure of the cottons was not due to their quality of artistic pattern and workmanship (the one technical fault was in the darker dyes that sometimes partially destroyed the cloth), but due to faulty machines, lack of expert knowledge, untrained workers, and inefficient handling of funds. The æsthetic qualities were there; yet, despite the fact that the Avila factory was founded by an Englishman who knew his chintzes, John Berry, who brought with him as colourist his compatriot Thomas Milne, they could not make a go of it. However, in brilliantly coloured patterns of birds and flowers, for instance, these Spanish cloths vie with any others elsewhere in artistic merit, in gaiety, and in sumptuous decorative effect.

To all these accessions the Metropolitan is fortunate to add another—a very tall Sargent oil, signed in 1897. This "Portrait of Mr. and Mrs. I. N. Phelps Stokes," painted in London, was originally intended to be a portrait of Mrs. Stokes, whose right hand was not to hold, as it now does, her boater, but to rest on the head of a Great Dane. The Dane, that was to have been borrowed, went to the country with its master, and

Sargent, with less than his usual sense of composition, substituted Mr. Stokes in the background, rather unbalancing the composition to the left. None the less, in spite of this last-minute change, it is a most interesting painting, the colours, except for a yellow finger ring, almost entirely black, white, or grey, being scintillatingly rendered and the draughtsmanship elongated to make a composition of heroic verticality, 7 ft. in all.

A Georges De La Tour has finally come to America to stay. The Detroit Institute has acquired what is the first publicly-owned canvas by this master in the country with its charming and small (22 in. in height and 17 in. in length) "Girl Holding a Lighted Candle." As Dr. Valentiner writes: "The motive of a single half-length figure seen by artificial light appears in only one other composition of De La Tour, a boy holding a burning torch (a theme treated also by Greco), which, however, is known to us only in workshop copies. Our painting can be dated about 1640, in the middle period of the artist, as it is in style closely connected with the famous painting in the museum of Rennes, 'The New Born.'"

The first exhibition of the new season by Arthur S. Vernay is of some lovely XVIIIth-century pieces. Very noteworthy are a Sheraton mahogany bowfront sideboard with two decorative urns of dark green pebbleware, a whole cupboardful of rare XVIIIth-century porcelains, birds in Dresden (two tureens in the form of rooster and hen by Kaendler being especially fine), Bow, Chelsea, Derby, and Rockingham, a set of Derby ware with



WAR: HORROR TO MOTHERS. Etching, 1927
By GEORGES ROUAULT (From the series "Miserere et Guerre")
(Collection, Ambroise Vollard)

NOTES FROM NEW YORK



By PETER PAUL RUBENS

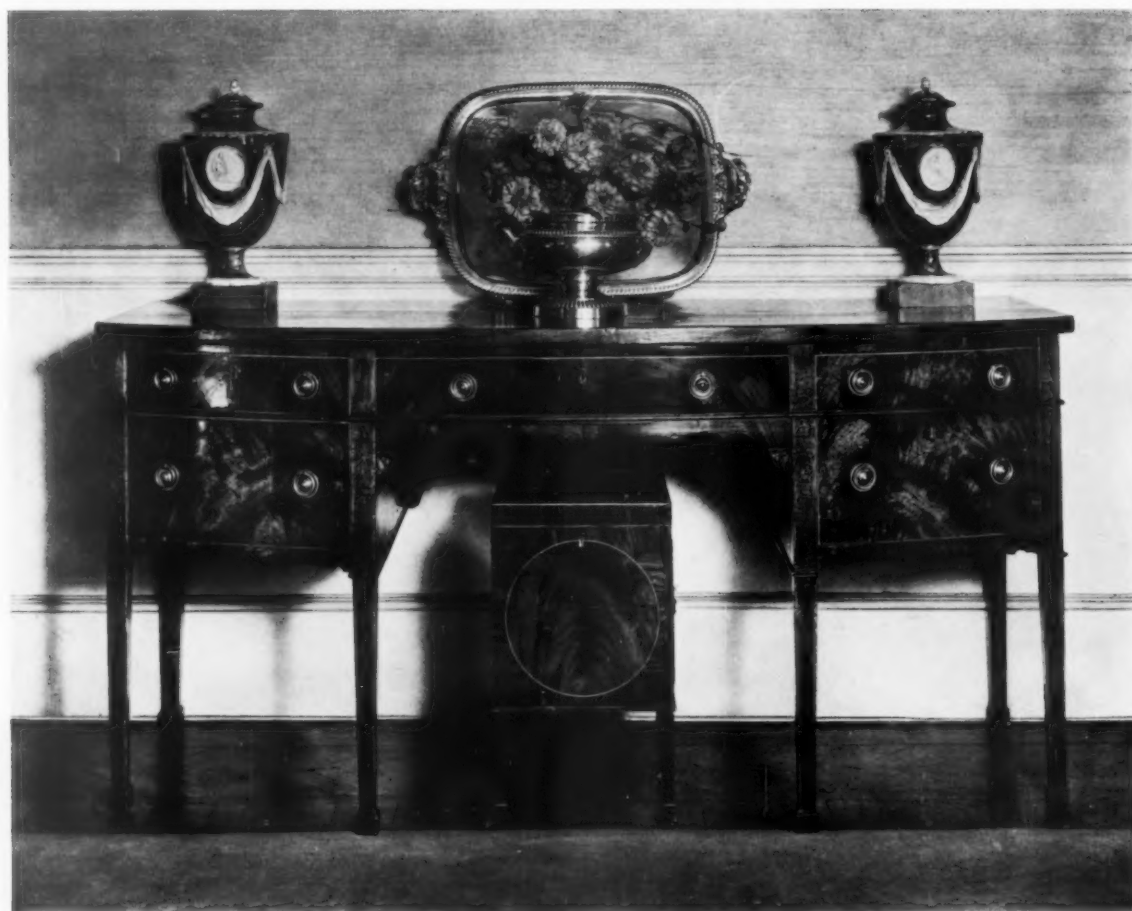
Courtesy of the Metropolitan Museum of Art

VENUS AND ADONIS

turquoise borders, and a Chippendale carved pine upright mirror.

Exhibitions are soon to come thick and fast, and in my next letter I shall be able to deal with two very important ones whose openings, in the first half of this month, I can only announce to you now. One is the show which the Duke de Trevisé has organized of paintings by Gros, Géricault, and Delacroix. This will take place at the galleries of Knoedler & Co. from November 7th to 27th and will be for the benefit of the *Sauvegarde de L'Art Français*. Many French museums are lending canvases for the event, in which the career of Napoleon on the battlefield will be traceable, for famous paintings and sketches illustrating Arcola, Eylau and Aboukir will be on display. The other exhibition, to run from October 18th to November 27th, will be a special show of Chinese bronzes in American collections to be shown at the Metropolitan. Responses to the Museum's invitations have been so very generous that the exhibition promises to be one of the first importance.

The McDonald Gallery has been offering an exhibition of the complete set of thirty-eight prints done by Daumier on the subject "*Les Gens de Justice*." These lithographs are more mordant and more vulgar than the paintings which Forain did of the same types. The catalogue says that, of course, they are "drawn in the free and robust style that was too understandable to be taken seriously during his lifetime; they can be enjoyed without chart or lecture." I wonder what Daumier's contemporaries then would say to the lithographs and woodcuts of one who is to-day almost too understandable to be taken seriously during his lifetime—I mean Rouault, of whose prints, 150 of them, the Museum of Modern Art is showing a startlingly good display. Some are coloured prints in Rouault's new palette of yellow, orange and blue, in which case they resemble, as his paintings have hitherto done, stained glass. These prints represent an extraordinarily virile art, not unlike Romanesque religious sculpture in their plangent dignity and plastic simplicity.



A SHERATON MAHOGANY BOW-FRONT SIDEBOARD, with two urns of dark green pebble ware
Exhibited by Arthur S. Vernay, New York

NOTES FROM PARIS

BY ALEXANDER WATT

OCTOBER saw relief after weeks of world tension. The danger was over, and the French Prime Minister returned to Paris acclaimed by cheering crowds. He went the same evening to the Arc de Triomphe, where he relit the flame that is always burning at the Tomb of the Unknown Soldier. The Etoile was the centre of thanksgiving for peace. This great monument, which dominates Paris at the top of the Champs-Élysées, is at present the site of an unusual and interesting exhibition. In a spacious room on top of the arch are hung a number of exhibits relating to the history of the celebrated monument. These have been arranged in chronological order with attached notices of historical interest.

The mound of the Etoile was levelled off in 1762 and again in 1774. Three years later it was made into a circus. Ever since the time of Louis XV ideas had been entertained for the erection of a monument on this site, and, in 1798, architects were invited to submit schemes. Nothing, however, was definitely decided. Then Ribart, the engineer, suggested the construction of a huge building in the form of an elephant. It was to house ballrooms, banquet-rooms and gaming-rooms! In 1806, Napoleon decreed the erection of an Arc de Triomphe to the glory of his conquering armies. He eventually fixed on the present site (which was then outside the walls of the city) on account of its predominant position.

Chalgrin's plan was approved of and work was started in April, 1806. But five years later, at the age of seventy-two, Chalgrin died without the satisfaction of having seen his project completed. Thus it was that in 1810, the year of Napoleon's marriage with Marie-Louise, the Emperor passed under a semi-constructed archway camouflaged with painted canvas. Work was started again on the monument in 1823. Little by little the edifice was completed and eventually inaugurated in 1836. And, until the year 1866, it remained as an isolated monument outside of the walls of the city of Paris.

The present exhibition of paintings, engravings, medallions, manuscripts and books relates to a century in the history of the Arc de Triomphe (1838-1938). Among the most important events depicted as having taken place at the Etoile are the Return of the Ashes of Napoleon (1840); the commemoration of the 1848 Republic; the measures taken for the protection of the

monument during the siege of 1870; and the entry of the German troops into Paris by way of the Etoile circus. (Queen Victoria passed through it in an open carriage in 1855.) In 1873, the damaged reliefs by Rude and Cortot were still being repaired when the

Shah of Persia arrived in Paris. He passed through the archway disguised with French and Persian emblems hiding the scaffolding. The last important event which took place at the Arc de Triomphe prior to 1914 was the funeral of Victor Hugo. Numerous ceremonies (including the trick of the airman Godefroy, who flew through the archway in an aeroplane in 1919) have since taken place at Napoleon's triumphal monument. All these, dating back to just over one hundred years ago, are again brought to mind in the form of the various exhibits now on



ARC DE TRIOMPHE DE L'ETOILE, PARIS

view in the gallery on top of the Arc de Triomphe.

The fantastic plans of Ribart for the erection at the Etoile of a huge building in the form of an elephant can be studied at the exhibition of Four Centuries of Architecture. This exhibition, which has been taking place at the newly-restored Hotel de Rohan-Strasbourg, has been prolonged. The numerous plans for the construction of monuments in Paris (dating back to almost four hundred years ago) and the architectural replanning of the Tuileries, the Louvre and the Palais de Versailles are all shown on the walls of the ground floor of the former residence of the Bishops of Strasbourg.

Monsieur Danis, the architect, spent two or three years restoring the palace to its former aspect. During more than a hundred years it had been used as a printing establishment. The Imprimerie Imperiale was set up there in 1808. And it still existed in 1925, as the Imprimerie Nationale. Then, in 1927, the national archives, which were lodged in the neighbouring Hotel de Soubise, were extended to the Hotel de Rohan. When it was eventually decided to restore this masterpiece of XVIIIth-century architecture, both the exterior and interior were found to be in sorry need of repair. The imposing stairway, which Monsieur Danis has now reconstructed, is to-day hung with fine Gobelin tapestries depicting episodes in the reign of Louis XIV. This leads to the first floor where a suite of rooms have been carefully redecorated. Chandeliers, busts and tapestries (Aubusson and Louis XV "Chinese" hangings) now completely transform the atmosphere of these perfectly



VASE AND BIRDS, CHINESE JADE. 18th century

Perret-Vibert

proportioned rooms. What was recently the office building of a national printing firm is once again the Paris residence of the Rohan family, restored as a national museum of historical interest. The small salon leading off the room with the Aubusson and Louis XV hangings is a "singerie," with motifs painted by Huet on a background of green panelling with gilded bordering. There are four secret stairways hidden within the walls of this salon. There are numerous other details of architectural and decorative interest to be studied in the renovated Hotel de Rohan-Strasbourg. This is one among the few historic buildings of Paris which is at present being restored and redecorated.

There is yet no announcement of any sale of real importance to take place in Paris within the forthcoming two or three weeks. But there is one interesting sale which will be held at the Hotel Drouot just two days prior to the publication of these Notes. I hope to give reference to it in the following issue. I feel obliged, however, to mention it here as it concerns the collection of Edward Tuck, the well-known American connoisseur and collector, who died in May. He had been resident in France (near Malmaison) since the year 1890. He presented part of his collection to the city of Paris (Petit-

Palais) in 1930. The Tuck Collection was famous for its fine porcelain and series of tapestries.

If the public market is quiet the same may be said of the private art galleries. At the moment of writing there are no exhibitions taking place in Paris apart from the one or two shows which opened in the summer and which have been prolonged. No doubt, however, that the museums will start organizing exhibitions in the very near future. But there is always something of genuine interest to be seen in the galleries, even during the most quiet months of the year. There are a great variety of Chinese works of art now on view at the Culty Gallery. The outstanding exhibit is a mirror in chased gold of the late Han period. It is remarkable for its size, for it measures fully 7 ins. in diameter. It is one of the largest known of its kind. The example in the British Museum, from the Eumorfopulos Collection, is not nearly so large and is later in date. The circular band of this mirror is beautifully worked in a Buddhist design of mythological figures and lotus flowers. There are some exceptionally fine examples of jade now on exhibition in the Perret-Vibert showrooms. The quality and rich colouring of these XVIIIth-century objects class them as museum pieces.

BOOK REVIEWS

CHESSMEN. By DONALD M. LIDDELL, with the collaboration of GUSTAVUS A. PFEIFFER and J. MAUNOURY. (London: George G. Harrap & Co., Ltd.) 25s. net.

This book will appeal as much to collectors of chessmen as to those interested in the game itself. It deals with the history from its earliest days, although others, who have dealt previously with the subject, give an earlier date to the first known Chessmen, namely, 600 B.C. to 700 B.C. An intellectual pastime, it has appealed to every class, and the interest in the game has never waned. Mr. Liddell and his collaborators have delved deeply, and with great personal interest, into the subject, and have obtained illustrations of chessmen from every land and every period. The first illustration in the book shows Russian chessmen, very properly, although, perhaps, not purposely, as Russia produced in the past as in the present day some of the greatest masters of the game. Chessmen that have survived from early times naturally appeal greatly to the collector, and, as example, mention is made of a Rook of the XIth century, which fetched 22,000 francs at the Hotel Drouot sale in 1931. A Mozarabic piece

of the Xth century fetched as much as \$7,000 in New York in 1927, apparently the highest known figure for a single chessman. The playing of chess has always appealed to soldiers, as the game is one of tactics. It is believed, although it cannot be absolutely proved, that Charlemagne was a chess player, and it is not surprising, therefore, to know that the Great

Napoleon was a very regular player, although it is regrettable to learn that the great soldier stooped to not always "playing the game" on the chessboard. It is difficult to particularise regarding the illustrations, as there are so many. We would, however, mention the following as an indication of the extraordinary variety of material, which furnishes the basis for the designs of the men, some of them very unorthodox. There is the lovely bone "King" illustrated here. There is a set of Eskimos, complete with tent, carved in mammoth ivory; a recent "Trench" set made from cartridges; chessmen made of shells, glass, basketwork, and so forth. The subjects representing Kings, Queens, Rooks and the rest vary from the top-hatted "bourgeois," the King of "Soviet Propaganda" set, to all the odd creatures of Alice in Wonderland. T. L. B.



A MEDIAEVAL CHESSMAN
In the National Museum, Copenhagen
From CHESSMEN, by DONALD M. LIDDELL
(See above)

FRANCISCAN HISTORY AND LEGEND IN ENGLISH MEDIAEVAL ART. Edited by A. G. LITTLE. (Manchester University Press.) 21s. net.

This work constitutes the swan song of the British Society of Franciscan Studies, financial and other difficulties having compelled that body to conclude its activities. It has to its credit the publication of nineteen volumes which will in future form the basis of all serious study of Franciscan history and art. The scholarly book now under review includes the work of such authorities as Professor E. W. Tristram, Mr. H. S. Kingsford and the Rev. C. Woodforde, in addition to that of the Editor, and is comprehensively illustrated from wall and screen paintings, illuminated manuscripts, seals, and sculptured monuments. The plates are by Emery Walker, Ltd., a guarantee of their first-class quality.

In the opinion of Professor Tristram, the influence of the Franciscans was represented by a powerful psychological factor. This first came into being in Italy, and from there spread to England. It informed the more vital art which developed so rapidly in the

XIIIth century throughout Western Europe. A favourite subject for the painter was St. Francis preaching to the birds, and another was the Stigmatisation.

Whilst the Franciscans did not themselves encourage extravagance in artistic decoration, they were not, perhaps, as strict as the Cistercian monks, and there is evidence that they produced illuminated books. They often appear in such works as, for example, the *Donce Apocalypse*, a work of *circa* 1270, an early instance.

The seals are of great interest; for this was a craft, in which, as Mr. Kingsford says, "English craftsmen had few if any equals." The Franciscan houses, their heads, and officials must have owned many seals; but comparatively few have survived, or are known. Several are fine examples of the seal-engraver's skill; but the majority are modest in quality. Franciscan influence cannot have been strong in this field.

It is likely that the vital impulse the early Franciscans gave to mediæval life is reflected in art even beyond the sphere covered by this valuable book.

J. G. N.

A P O L L O

THE PHAIDON PRESS

(London: George Allen & Unwin)

THE IMPRESSIONISTS. 10s. 6d. net.

CÉZANNE. 10s. 6d. net.

THE DISASTERS OF THE WAR. By FRANCISCO DE GOYA. Eighty-five etchings reproduced in actual size. Introduction by Elie Faure. 6s. net.

This Press continues to astound. How such value can be given for the money asked remains a mystery. Both "Cézanne" and "The Impressionists" measure 14½ in. by 11 in.; each contains over a hundred (120 and 117 respectively) large-size illustrations; each with a picture surface of about 9½ in. by 7½ in., many of them in colour. It would perhaps not be fair to complain that especially the black-and-white illustrations leave something to be desired in respect of the *correct* translation of colour- and tone-values. In fact, it would be a pity if the printers' press could really rival the painter's own handiwork. If one wishes to find fault one might also say that whilst Monet is well appreciated in the text of "The Impressionists" he might be more fully represented in the illustrations, possibly at the expense of Manet, who really deserves a volume to himself. Both Wilhelm Uhde's introduction to "The Impressionists" and Franz Novotny's to "Cézanne" are excellent; the latter especially makes "Cézanne's" significance clear to the uninitiate.

This publication of Goya's famous war book is as welcome as it is—unfortunately—timely. Those of us who have long been familiar with this terrific indictment of war never dreamt that many of its horrors could happen again in what we believed to be our more civilized age. Actually they have not only happened again, but are even now being enacted again on Spanish soil. The reproductions are adequate, and the price, as always with the Phaidon Press, phenomenally cheap. Of Monsieur Elie Faure's text there might be a good deal to say; it is also phenomenal in parts. Says he, having traced a resemblance between Goya and Daniel Defoe, "... and this is not the first time that one can remark the strange affinity between the Spaniards and the English, a kind of equivocal atmosphere wavering between Catholic cruelty and life on the one hand and Protestant hypocrisy and morals on the other, but more mysterious in the Spaniards and more unwholesome in the English, and in each case serving as an incitement to sensuous desires."

E. A.

THE SALMANTINE LANTERNS. By CARL KENNETH HERSEY. 238 pp. Harvard University Press. (London: Humphrey Milford, Oxford University Press) 31s. 6d. net.

The Salmantine Lanterns is the collective name given to the four ribbed domes of buildings in Zamora, Salamanca, Plasencia and Toro; that of Zamora being the oldest. Their construction is perfectly well known, and it is very generally held that their prototype was Oriental, though no one has so far been able to go further. Mr. Hersey has brought some interesting facts together, but it cannot be said that he has added much to our knowledge. A Spanish writer recently called attention to the similarity of the Zamora dome to that of the Holy Sepulchre, and on this Mr. Hersey has based an ingenious but not very convincing theory as to the origin of the plan of the former.

M. A.

THE PRAXITELES MARBLE GROUP IN OLYMPIA.

By O. ANTONSSON. (Cambridge University Press, London.) 10s. 6d. net.

The author of this book, a Swedish scholar, has propounded a wholly new view on the "Hermes of Praxiteles" at Olympia. Recent research had suggested the view that the actual statue at Olympia is not an original work by Praxiteles of the IVth century B.C., but a Roman copy erected to replace it, the original having been taken to Rome. Mr. Antonsson has a still more startling suggestion to put forward. After making a minute technical examination of the statue from head to foot he comes to the conclusion that it was originally a statue, not of Hermes, but of Pan, holding the infant Dionysos, with perhaps a third statue of a nymph added to form a group. The Pan figure originally had horns on his head and an ivy wreath, and wore a mantle made of a panther skin round his shoulders. The author thinks that in the unfinished surfaces of the back, and elsewhere, he finds detailed technical proof of his views, and actual traces of the various changes that have been made in the statue. In his theory the statue of Pan suffered some damage, and was recut and reshaped in Roman times to make it into a wholly different deity. The statue was, in his opinion, an original by Praxiteles, sadly modified and thoroughly worked over in Roman times. This explains the belief of other scholars that it was a Roman copy. But the surface only is Roman. The whole of this theory depends entirely upon a technical study of the statue. I have checked the technical details given in the text and in plates by the author, and I find that they are almost entirely incorrect. Not one of his assumptions can be verified on casts of the Hermes, and he has evidently allowed a not very highly trained mind to be influenced by imagination. Every technical peculiarity to which he calls attention is ambiguous and can be explained on other grounds. His theory as a whole falls to the ground and is incapable of verification.

S. C.

"PAINT AND PREJUDICE." By C. R. W. NEVINSON, R.B.A., R.O.I., N.E.A.C. (Methuen, Publishers, London.) 12s. 6d. net.

"Paint and Prejudice" is a lively autobiography by one of the liveliest of our painters. It has most of the artist's virtues, independence of a British spirit and a cosmopolitan outlook; it has also his faults. The greatest of these is his alarming inferiority complex which makes him over-anxious to assert his superiority over other mortals. Actually he possesses a superior mind that could well afford to take itself for granted and leave boasting to the lesser fry. A second fault is his hatred of Bloomsbury intellectualism; but the reason for this is clear: he is himself an intellectual or he could not write as well as he does. Incidentally, this quality sometimes stands in his way as a painter. On the other hand, he knows a great deal more about life than the Bloomsburys, and it is this fact that makes this book eminently enjoyable. He has met a host of interesting people and sees them from an interesting angle. We will not spoil the reader's pleasure by quoting examples, which should in any case be read in their context.

The book includes thirty-two reproductions, mostly well chosen and of permanent importance.

H. F.

BOOK REVIEWS



ILLUSTRATION FROM BURNS—BY HIMSELF

By KEITH HENDERSON

(See review on page 262)

BURNS—BY HIMSELF. The Poet-Ploughman's Life in his own words—pieced together from his diaries, letters and poems—with comments by his Brothers and Sister and a few other contemporaries, arbitrarily arranged to form a continuous story, with 68 illustrations by KEITH HENDERSON. (Methuen, Publishers, London.) 12s. 6d. net.

This is an exceptionally charming book. Mr. Henderson has had the excellent idea of making Robert Burns tell the story of his life in his own words. The poet never wrote his autobiography, but, says Mr. Henderson: "He did once make a beginning in a letter. There are few details, unfortunately. In other letters, however, and scattered about in the poems and diaries, there are other details, plenty. He was never tired of telling about himself. And I thought suddenly—why not get him to tell the whole of his own story in his own words?" And so, indeed, Mr. Henderson has brilliantly succeeded in giving us "a conception of the man as he saw, or thought he saw, himself."

This is, however, not the place to discuss Burns, the man and the poet, though one is sorely tempted to do so, for Mr. Henderson, or rather the poet himself, acquaints us with a man as lovable as his poetry. What, however, is more surprising is that Mr. Henderson's black and white illustrations fit exactly into the mood of the biography. Mr. Henderson has an emphatic style of his own. His illustrations in this book make one feel that it is truly Scottish: bold, clear, forthright, with no trimmings, no false airs and graces. This happy union of text and illustration, conceived at an interval of nearly a century and three-quarters, is a tribute to the national spirit of both poet and painter. H. F.

THE "NICE CONDUCT" OF PERIOD COSTUME. SHAKESPEARIAN COSTUME FOR STAGE AND SCREEN. By F. M. KELLY. 130 pp. 9 plates (one folding) and many text illustrations. (A. & C. Black, Ltd.) 8s. 6d. net.

The heading of Chapter III may be taken as the sub-title of this excellent book. The present vogue for the illustrated personal biography has stimulated our interest in what our ancestors looked like, and what they wore. Mr. Kelly here not only describes in detail and illustrates by line drawings the English and the Continental fashions of Shakespeare's time, but also states very definitely what was not worn, giving cautions which are both amusing and instructive.

Mr. Kelly's eye, however, is upon the stage designers and the costumiers, who should learn that a "lavish" production must gain in entertainment value by aiming at historical accuracy; here one sees how the actor should accustom himself to wear cloak and sword and helmet, how black and white were always in fashion and can be effective on the stage, how Benedick's slops differed from Spanish hose, and what were the different types of ruff. Lest the film industry should be discouraged by criticism, the portrait—one may call it a portrait—of Mme. Rosay in that admirably costumed film, "La Kermesse héroïque," is selected as a frontispiece.

Although the bulk of the book is an illustrated analysis, garment by garment, of the clothes of the period 1560–1620, there is an interesting series of notes on the individual plays, and on what period may be selected for the production of each, which very much widens the scope of the work. In conclusion, something is said of the pictures and portraits which the designer should study;

there is a select bibliography, and an adequate index. This book should be read and digested by all serious students of Shakespeare, and by all those producing his plays, for although much in Shakespeare is timeless and unlocalized, still more is brought out and made significant by accurate visualization and costuming. J. L. N.

JUST MONKEYS. By MAURICE WILSON. (London: Country Life, Ltd.) 10s. 6d.

Not children this time, but real monkeys with tails prehensile or otherwise. Maurice Wilson has the enviable gift of drawing with a minimum of strokes. There is something uncanny about the ease with which he turns the macaque Josiah Peabody, whose "figure would grace a cavalryman," into a magistrate pronouncing the sentence: "Forty shillings or one month." In his entertaining letterpress he gives an account of each kind of monkey illustrated. There are 23 colour plates and 50 drawings in black and white. C. K. J.

BOOKS RECEIVED

A CONCISE HISTORY OF BUDDHIST ART IN SIAM. By REGINALD LE MAY, Ph.D. (Cantab.), late Economic Adviser to the Siamese Government. (Cambridge, at the University Press.) 42s. net.

FLOWERS AND STILL-LIFE. An Anthology in Paint. By J. B. CHARLES. (London: The Studio, Ltd. New York: The Studio Publications Inc.) 7s. 6d. net.

FURNISHING THE SMALL HOME. By MARGARET MERIVALE. (London: The Studio, Ltd. New York: The Studio Publications Inc.) 6s. net.

WATER-COLOR FARES FORTH. Eighteen Experiments in Water-colour Painting, with 28 illustrations, 10 in colour. By ELIOT O'HARA, Author of "Making Water-colour Behave," 1932, and "Making the Brush Behave," 1935. (London: Putnam.) 15s. net. \$3.50.

THE HISPANIC SOCIETY OF AMERICA HANDBOOK. Museum and Library Collections. (Printed by Order of the Trustees, New York, 1938.) \$2.25.

LINE ENGRAVING. By KENNETH STEEL, R.B.A., S.G.A. (London: Sir Isaac Pitman & Sons, Ltd.) 5s. net.

A MINIATURE HISTORY OF THE ENGLISH HOUSE. By J. M. RICHARDS. (The Architectural Press.) 3s. 6d. net.

"THE STUDIO" CHRISTMAS ANNUAL, 1938. (London: The Studio, Ltd. New York: The Studio Publications Inc.) 2s. 6d. net.

OLD MASTER DRAWINGS. A Quarterly Magazine for Students and Collectors. Vol. 13, No. 50. September 1938. (B. T. Batsford, Ltd.) 5s. net.

FIFTY DRAWINGS BY FRANCISCO GOYA, with a commentary by HARRY B. WEHLE. Papers No. 7. (The Metropolitan Museum of Art, New York.) \$2.50. Obtainable from Bernard Quaritch, Ltd., London.

ON THE RATIONALIZATION OF SIGHT, with an examination of Three Renaissance Texts on Perspective. By WILLIAM M. IVINS, Jun. Papers No. 8. (The Metropolitan Museum of Art, New York.) \$2.00. Obtainable from Bernard Quaritch, Ltd., London.

NICOLA PISANO, and the Revival of Sculpture in Italy. By G. H. & E. R. CRICHTON. (Cambridge: At the University Press.) 15s. net.

THE OXFORD COMPANION TO MUSIC. Self-Indexed and with a pronouncing Glossary. By PERCY A. SCHOLLES, Dr. es Lettres, B.Mus., F.S.A. (Oxford University Press, London, New York, Toronto.) 21s. net.

THEATRE IN ACTION. By GEOFFREY WHITWORTH, Director of the British Drama League. (London: The Studio, Ltd. New York: The Studio Publications Inc.) 10s. 6d. net.

CATALOGUE OF WILLIAM BLAKE'S DRAWINGS AND PAINTINGS IN THE HUNTINGTON LIBRARY. By C. H. COLLINS BAKER. Huntington Library Publications. (San Marino, California.)



FIGURE OF A LADY. Partly glazed. Chinese. T'ang Dynasty (A D. 608-906). Height 13½ in.
In the possession of Messrs. John Sparks, Ltd., Mount Street, W.

ART NOTES BY THE EDITOR ROUND THE GALLERIES



ST. GEORGE'S CHURCH, HANOVER SQUARE
By JAMES MILLER. (See below)

OLD ENGLISH WATER-COLOUR DRAWINGS— AUTUMN EXHIBITION AT FRANK T. SABIN'S GALLERIES

This exhibition is essentially one for the lover of historical and topographical art; which, however, is not to say that it is devoid of artistic interest. On the contrary, there are surprises in that respect, because, apart from water-colours by well-known artists, such as William Turner, of Oxford's charming view near Whiteleaf, Bucks, there are quite a number of pictures by unknown or little-known masters. For an example of unknown men, there is the solidly painted "King Street, Westminster," by T. J. L. Gordon. As to the less known, there is "Pigeon Shooting at the Red House, Battersea, 1828," by George Alken, the brother of the famous Henry. This picture has an additional interest because it includes the portrait of Squire Osbaldeston. Interesting for comparison are the views from Greenwich Hill, by Joseph Farington, R.A., and the less well-known James Cockburn, a pupil of Paul Sandby. An attractive drawing is Francis Mackenzie's (1787-1854) "St. Albans Hall, Oxford," circa 1820, now incorporated in Merton College. Robert B. Schnebbelie's pleasant water-colour art is represented by a drawing of "Chiswick" and of "Margate," the latter especially good. More important are John Shaw's, Jr., "Christ's Hospital, Grammar and Mathematical Schools," and George Yates's (fl. 1815-1835) "London from St. Saviour's Church, 1833." I have not the space to enumerate more of the many interesting things, but I cannot refuse myself the pleasure of mentioning the artistically interesting "Isleworth, Kendal House," by Jean Baptiste Chatelain, because of newspaper cuttings which go with the engraving of the subject. From this we learn that it was at the time—I suppose somewhere about the 1750's, when the

engraving was published—"The genteel Tavern in England," and that, moreover, advertised the fact that "A genteel waiter is wanted and a good ostler."

THE LANDSCAPE EXHIBITION AT SABIN'S

One must not be pedantic and point out that this Landscape Exhibition includes some paintings which hardly come under that heading. As a matter of fact, the exceptions only tend to prove the rule. What that rule is, however, is easier to suggest in arithmetical than in æsthetical terms. A landscape is a painting in which figures occupy say a sixteenth part of the total area or less: anything over tends to put the figure element to the fore. This sounds quite sensible and reasonable, but here in this exhibition we have a most fascinating exception to any law we may care to establish; it is catalogued as "A Landscape with the Temptation of St. Anthony" by Henri met de Bles. It is, however, a landscape with very much more than the temptation of the virtuous Saint, so much more that one might fill pages with all the figure-interest it contains, an interest that is inseparable from the landscape environment. This "landscape" is, in fact, a fascinating piece of literature which one should read, preferably with the aid of a magnifying glass.

At the other pole of landscape painting is one by Constable entitled "The Two Birches." It is pure landscape, and yet its interest lies not in the facts of nature with which it deals, but in their "handling" by the artist. If we have in its unusually light and airy technique an echo of Gainsborough, there is also a presage of Corot, and a token of the debt modern landscape painters owe to him. Gainsborough himself is represented by a landscape rightly called "The Cottagers"; nevertheless, the romantic landscape interest prevails. One has the feeling that its present design is a little unsatisfactory owing to the darkening of the canvas; in its original state the details of the left-hand foreground probably adjusted the balance of lights and darks. No one, however, would for a moment doubt its authorship. When one comes to think of it, half the pleasure most people seem to derive from looking at pictures is the recognition of the master's hand. They almost resent the discovery of a painting that does not clearly show it. Few would hesitate to doubt Hobbema's hand in the "Landscape with a Traveller," even without the signature which it bears. The "Zijlpoort, Haarlem," which bears his initial, a fascinating picture built up, rather unusually for him, with flat space shapes, is also recognizably Hobbema. It is another matter with the "Farm Stream" (see our colour plate), signed though it be. De Groot calls it "an authentic and characteristic sketch," and the catalogue "an open air sketch." Without doubting its authenticity, I am unable to judge of its characteristic (if there be such a word). It is, at all events, unlike the Hobbemas with which I am familiar. It has a sparkle and a force of

colour which is not only, to my mind, unlike other Hobbemas, but even unlike any other Dutch landscape painter of the period. Nor can I accept it as an "open-air" sketch; it looks to me much more like a conscious experiment in colour-composition, with deliberate over-statements, such as later Gauguin was to advocate. In short, this is a most fascinating picture, which makes one suddenly realise that few such "experiments" of the period, except perhaps Hercules Seghers's, have survived.

Next in importance is probably Titian's "Romantic Landscape," which has been discussed at length by Dr. Borenius, who justly calls it "an enchanting composition." Original and in some ways anticipatory of later developments in landscape art, are the birch silhouettes seen against an evening sky, called "Landscape with a Grove of Trees," by Lucas van Uden with figures by Teniers. Other paintings worthy of special note are Aert van der Neer's large "View of Elburg," and Aelbert Cuyp's even larger and striking "Dordrecht in a Thunderstorm." Comparison should be made with Richard Wilson's classical English views, "Dovedale, Derbyshire," and the almost Italian "Thames at Twickenham," with van Goyen's solemn brown "River Scene," and the brooding, romantic "Oak Tree" by Jacob Ruysdael on the other. Hubert Robert's skilfully decorative "Landscape with a Bridge" presents yet another mood in the landscape painter's approach to his subject.

PICASSO'S "GUERNICA"

It is no use denying the fact that many of us these days, at any rate in London, are depressed, uncertain, apprehensive. The war scare through which we passed a few weeks ago seems to have left most people in that state of mind. Yet we have not, so far, been bombed; we have only tried on the gas masks. It needs little imagination to realize the state of mind many, perhaps most of us, would be in after a "successful" air attack. The authorities and the Press do not favour the publication of photographs showing the true horrors of warfare. So far, thank God, we have been spared; Spain has not; and so we cannot know as certainly as the Spaniards what we should feel if, say, Guildford had shared the fate of Guernica, or Manchester that of Barcelona.

Looking at Picasso's "Guernica," exhibited during last month at the New Burlington Galleries, in aid of the National Joint Committee for Spanish Relief, it behoved us, first of all, to bare our heads, to open our hearts and make our contribution to its humane cause.

Only then had we perhaps the right to criticize this more than strange picture.

Picasso, unfortunately, has made his name pre-eminently as an intellectualist; a man, that is, who has not hitherto allowed sentiment to stand in his way. His earliest work was, it is true, sentimental; but his fame rests entirely on his cool and calculated exploitation of the elements of formal design, with or without psychological associations. Away from Nature! was his slogan. Much of his work—eschewing nature and, therefore, lacking a common denominator between him and the public—remained, except as a matter of abstract designing, unintelligible. Nevertheless, there has appeared in his *œuvre* abstract form, solidly modelled, that had a grim significance of human emotions. Perhaps,

then, these things were not as "mad" as they looked. "Guernica," a large monochrome mural design, looks quite mad, a paroxysm of insane terror—when you look into it. That is the trouble. Superficially it is just another of his abstract designs, and one, moreover, that gains nothing by its size.

The long and the short of it is that Picasso is not a painter, and we have only here and there a detail in the numerous studies, such as a horse's contorted body, as an earnest that he is a magnificent draughtsman. For the rest, he is an over-intellectual designer who moves one to thought, but not to feeling. "Guernica," it seems to me, is a picture for psychologists, not for the public—which is to say that it divulges more of the artist's soul than of Spain's suffering.

EXHIBITION OF FRENCH ART IN THE XVIIITH CENTURY AT BRISTOL

During the month of November the Art Gallery at Bristol is holding an exhibition of paintings, drawings, tapestries and engravings illustrating French art in the XVIIth century. Among the paintings are five by Poussin, of which only one has ever been exhibited and only two published. The Duke of Devonshire has lent the "Arcadian Shepherds" and the late "Holy Family," from Chatsworth; the others are a small Bacchanal formerly in the Darnley Collection, the early "Cleopatra and Augustus," reproduced in APOLLO for April of this year, and the "Rebecca and Eliezer," probably painted for Cassiano del Pozzo. Among the landscapes are two signed and dated Claudes, one of 1647, the other of 1680, and a magnificent Gaspard Dughet, formerly in the Yarborough Collection. Other painters represented are Blanchard, Vignon, Vouet, Bourdon and Le Sueur. In addition there are about fifty drawings, Poussin and



VENUS, CUPID AND BACCHANTE By NIC. POUSSIN
(See above)

ART NEWS AND NOTES

Claude being each represented by over a dozen. The decorative arts are present in the form of a set of six tapestries from the La Planche factory, woven about 1640-50. Among the engravings the most interesting are perhaps those by the much neglected Jacques Bellange, who also has three drawings; but the great names of Callot, Nanteuil and Bosse are also included in the list.

A. B.

THE R.O.I. EXHIBITION

There is no question that the Royal Institute's exhibitions have, of recent years, shown a greatly improved standard. No longer is it painstaking technique and literary or sentimental subject matter that dominates the show. The rule, nevertheless, still is faithfulness to the laws of nature rather than to the laws of art. Even so one cannot help wondering why so few of our contemporaries, both in this show and elsewhere, relinquish the well-worn paths and strike out in directions more characteristic of our times. Autumn and Summer, Sussex and Cornwall, or views of the North and South of France, or of Egypt, are still as popular, it seems, as they were ten, twenty, thirty, forty years ago. Nor has the treatment changed so very much.

In such circumstances one cannot help welcoming Miss Agnes Martin's "Admiralty Oil Tanks" with a sigh of relief. The subject is very "ugly," but it is like certain women who can lay no claim to beauty but possess engaging virtues. Miss Martin's picture has such virtues; it is quiet, retiring, unusual in colour and rhythmic in its simplicity. Next I would choose for mention Mr. Fritz Krämer's "Village Girl," which reminds one, in its tone and simplicity, of Lucas Cranach.

All the other paintings are so much more elaborate, even when they are as apparently empty as Moffat Lindner's "Sleeping Waters, St. Ives Bay." This picture would not have been painted if Whistler had not painted Battersea Bridge and the rest of misty evenings. Nevertheless, it is a good painting, and, to me at any rate, more pleasing than the later style of this artist. Mr. Nevinson, the one-time revolutionary, has become very sedate in the pleasant green harmonies of "The Mount, Stody, Norfolk." Mr. A. F. W. Hayward's "Sweet Sultan" is no worse for being so very near "Fantin Latour." Mr. John Cole, as well as the president, Mr. Bertram Nichols, are by way of stereotyping their agreeable styles, as also is Mr. Padwick. This, however, merely means that their companionable art will continue to attract those who see it for the first time. Mr. Reginald Eves keeps up the standard of his calligraphic portraiture; his "Viscount Runciman" is admirable. Mr. John Leigh Pemberton's "First Night" is an ambitious study, more especially in half-lights, that has perfectly succeeded. Mr. Hesketh Hubbard is becoming more painter-like in the virtue of his design, as witness the blue harmony of "The Castle." Mr. Adrian Allinson has chosen a modern street subject in "Jimmy under the Neon Sign," but the picture suffers as such from the distraction inherent in neon-sign illuminations. Mr. David Jagger has a very Brockhurst-like head of a girl, called "Refugee." Mr. Iain MacNab's still life is an interesting modern version of the hunting still lifes for which the Dutch and French old masters were famous.

In Mr. MacNab's design it is colour pattern rather than light and shade which makes the design. I have no room to cite several more pictures that deserve at least honourable mention.

RECENT PAINTINGS BY ETHELBERT WHITE AT THE GALLERIES OF REID & LEFEVRE

There was a period when one feared that Ethelbert White would not fulfil his early promise and would become one of those who are immediately recognizable by their favourite subject matter—in his case beech woods. In this latest exhibition of his, however, he reveals himself as a forceful painter of landscape with a style no longer hampered by æsthetic theory or tired habit. True, in "Regent's Canal," there still linger traces of cubism, and in "Gravel Pit" some of Cézanne, just as "The Glade" repeats, in oil, the beechwood theme of his many water-colours. For the rest, however, he is now seen to be a strong English painter with a firm statement of form expressed in bold handling. Perhaps "The Oasthouse, Ightham," "The Mill House" and "The Pink House" may be cited as typical of his best. "The Breakfast," with which, incidentally, should be compared the same theme in a different focus called "The Garden," shows him as a lively and interesting colourist.

PAINTINGS BY PETER JANSEN AT THE MATTHIESEN GALLERY

One imagines that this German artist can hardly be in favour with the present régime in his country, because his pictures are essentially modern, showing, as they do, the influence of such painters as Cézanne and Utrillo. Nevertheless, they are by no means imitations. Broadly brushed and summary in respect of crowded detail, such pictures as "Fair on Hampstead Heath" and "A Procession, Ischia" are gay and lively. Mr. Jansen evidently sees more red in the "Street in London" than we have the exciting fortune to notice. I personally like him most in his quiet, poetic moods, with their calmer colour harmonies, such as the purple-grey-orange "Evening on the Beach," the "Boats on the Beach," and the blue harmony of "Landscape with Bridge."



RUINED FACTORY.

By MICHAEL ROTHENSTEIN

From his Exhibition at the Matthiesen Galleries, opening on November 3



LADY HARRIET CLIVE. By SIR WILLIAM BEECHEY
Exhibited by Rayner MacConal, Stand No. 177
at the Antique Dealers' Fair

EXHIBITION OF PAINTINGS BY SASS BRUNNER
AND ELIZABETH BRUNNER AT THE COOLING
GALLERIES

Mrs. and Miss Brunner, mother and daughter, are two ladies who have sojourned in India, evidently deeply impressed by the peculiar character of that country. They have brought back from there pictures glowing with colour and an enthusiasm which amounts, especially in the case of the mother, almost to mysticism. Miss Brunner distinguishes herself in vigorous portraiture of such Indian celebrities as Gandhi and Tagore.

SHORTER NOTICES

THE SUMPTUOUS CATALOGUE AND THE PERHAPS RATHER presumptuous title of Mr. Fairfax Hall's "Exhibition of Apocalyptic and other Paintings" at the Redfern Gallery does not help to conceal the fact that his inner vision and expressive ability do not yet run well enough in harness. His unpretentious "other paintings" make it clear that, whilst he has talent, he has not yet mastery. Perhaps his main difficulty is that he wants to paint his apocalyptic visions in a grand manner, and that cannot be done except with the training of an old master. Blake's less pretentious scale and medium is more convincing and effective.

MISS BRYNHILD PARKER, WHO EXHIBITS "RECENT Paintings" at the Lefevre Galleries, is one of the most talented original members of the East London Group. Her principal distinction is a good and personal colour sense and a feeling for design, of which qualities "London Interior" is here perhaps the best example.

AN EXHIBITION OF DORA GORDINE'S NEW SCULPTURE will be opened at the Leicester Galleries early this month.

MR. HAROLD SPEED'S LANDSCAPES EXHIBITED AT THE Fine Art Society share the qualities which have long been characteristic of his figure subjects. Excellent technician and draughtsman that he is, he cannot, it seems, refrain from the assiduous gilding of lilies. His subjects are all beautiful. He seems to adore Dame Nature, but only *en grande toilette*. It is the fault of those artists who believe in her more than in their own art.

MR. OLIVER H. BEDFORD'S WATER-COLOURS, "CHINA of Yesterday," exhibited at the same galleries, are able topographical records, executed with skill and taste. It is a fact, however, that pictures of the China of to-day, such as "The Lung Hua Temple after Bombardment, 1937," or "War-Torn China," make far more important and significant designs than the peaceful scenes.

JOHN FARLEIGH, THE WOOD ENGRAVER, WHOSE ILLUSTRATIONS to Bernard Shaw's "Adventures of a Black Girl" first made him known in wider circles, need therefore not be praised here and now. What interested one more in his exhibition of the "Back to Methuselah" drawings at the Leicester Galleries was the comment Shaw made on them: the suggestions for improvements. This comment made it clear that the octogenarian is by far the more youthful, boyish and dramatic spirit. The interest here is between the author who thinks of action mainly and the illustrator who thinks of mainly form.

AT THE BLOOMSBURY GALLERY THREE FRIENDS SHOW their work—the Misses Brenda and Audrey Samuel and Miss Lilian Dreyfus. Miss Audrey Samuel shows pleasant enough stoneware, vases, bowls, jugs and the



CROMWELLIAN CHEST, in walnut and ebony, inlaid with mother o' pearl and ivory. Width, 3 ft. 10 in.; height, 4 ft. 2½ in., depth, 2 ft.

Exhibited at the Antique Dealers' Fair by Rice & Christy, Stand No. 9

SHORTER NOTICES

like; of Miss Brenda Samuel some small terra-cotta statuettes, a "Standing Figure" rather Chinese in feeling and a "Water-Carrier" like Tanagra figurines are most charming, and the portrait bust, "Edgar H. Samuel," is an excellent piece of work. Miss Dreyfus's sculpture shows perhaps most originality, though she is inclined occasionally to leave too much to nature, as in the piece of wood in the natural form of a cockerel. A teak wood carving, "Asleep"; an ebony carving, "Snake"; and the lively design of "The Jazz Strummer" are especially commendable.

MR. JOHN BANTING'S SURREALIST "WORKS" EXHIBITED at the Storrer Gallery look, in my opinion at least, like lunacy, or would do if one could believe that they were done unconsciously. But even his own introductory words on the invitation card beginning: "Livid cosmoramas sooty purple henna-snagged dizzy in hairy skies . . ." won't convince me that he does not know what he is doing. Anyway the "Works" are intriguing, intelligent, well-designed, and—unpleasant.

MR. VIVIAN PITCHFORTH'S WATER-COLOURS EXHIBITED at the Wildenstein Gallery are executed with an extraordinary mastery of the medium, and an equally extraordinary sense of what the late Roger Fry called ambient space. They are all almost uniformly good, so that I find it difficult to state any preferences. What seems strange is that whilst the subject of "Back Street, Wivenhoe" suggests Utrillo's influence and the technique of "Drizzle, Gorey Bay, Jersey" Wilson Steer's, others, such as "Slate Quarry, North Wales" or "Corbière Point, Jersey" and "Clouds, Gwynant Valley" hint at a Chinese influence in the handling of shapes. In whatever manner executed, however, they are the work of a master water-colourist.

THE DRAWINGS BY A SINGALESE ARTIST WITH THE European name of Justin Peiris, exhibited at the Adam Gallery, remind one in their elegant simplicity of Augustus John perhaps more than of Matisse, whose arabesques he nevertheless seems occasionally to have in mind.

AN IMPORTANT EXHIBITION OF THE "ECOLE DE PARIS" opens at the Galleries of Messrs. Reid & Lefèvre on November 2nd. It embraces pictures by all the principal painters of this school, from Vuillard and Matisse to Picasso and Dali.



THE KILLOCHAN PANELLING

(See adjoining column)

THE NATIONAL ART-COLLECTIONS FUND



THE NATIONAL ART-COLLECTIONS FUND HAS PURCHASED from the "London Scot" bequest, for presentation to the National Museum of Antiquities of Scotland, an important section of oak wall panelling which until recently formed part of the furnishings of the Castle of Killochan, near Girvan, Ayrshire. Few examples of Scottish XVIth-century wood carvings are in existence, and this particular example, which is of the first order of craftsmanship, is a very important acquisition to the Scottish Museum. The principal features of this exhibit are four portrait busts representing a bearded man and his lady, a young man and a young woman. These carvings, once coloured in polychrome, probably date from between 1530-40, and belong to a class of ornamentation in vogue during the reign of James V, when Sir James Hamilton of Finnart, the Bastard of Arran, was King's Master of Works. The framework, measuring 6 ft. 3 in. in height and 10 ft. 3 in. in length, was constructed along with an inscribed heraldic panel in 1606. This date appears below the shield bearing the arms of Cathcart impaled with Wallace. Above is the inscription: IHONE. CATHCART . OF . CARLTOVNE . AND . HELENE . WALLACE . HIS . SPOVSE .

THE NATIONAL ART-COLLECTIONS FUND HAS ALSO purchased and presented to the British Museum a portrait drawing of St. John Hay, fifth baronet, and his wife, by Ingres, signed and dated 1816. Up to now the Museum collection contained no important portrait drawing by this French master.

THE EXHIBITION OF SCOTTISH ART WHICH THE ROYAL ACADEMY is holding from January 6th to March 11th, 1939, is designed to display the finest achievements of Scottish Art through the last three centuries, and to make them better known to the British public as a whole. Scottish painting emerges with the name of George Jamesone, and pictures with established dates are known from 1620 onwards. By the middle of the XVIIth century Scottish artists were working in London—Michael Wright in the reign of Charles II, William Aikman in that of Anne, Allan Ramsay as Painter in Ordinary to George III, leading on to Wilkie, Geddes, and many other Scots who have achieved academic distinction in England. Other Scots have remained at home, and their work is little known outside Scotland. Raeburn lived and worked in Edinburgh, except for his early two years in Italy and occasional visits to London. To mention merely the names of past presidents of the Royal Scottish Academy—William Allan, Watson Gordon, Harvey, Macnee, Fettes Douglas, George Reid, James Guthrie, Lawton Wingate—is to suggest an art largely unknown outside Scotland. This exhibition will offer an introduction to their work and to that of many other Scottish artists of high accomplishment. Such phrases as "The Scott Lauder Group," "The London Scottish," or "The Glasgow School," will acquire a new significance when associated with the pictures which will clearly show the characteristics of each tendency or school. The exhibition will include examples of silver, pewter, glass, embroideries, and representative examples of the elaborate decoration lavished on arms and weapons and accessories to Highland Dress. Jacobite relics and many other articles of historical or romantic, as well as artistic, interest will be included.

THE HARRIS MUSEUM AND ART GALLERY, PRESTON, OPENED on October 28th an exhibition called "Christianity in Art," which, unfortunately, was not yet accessible at the time of going to press. It should prove interesting, seeing that it is confined to modern artists from Holman Hunt and Ford Madox Brown to Stanley Spencer and the late Vivian Forbes.

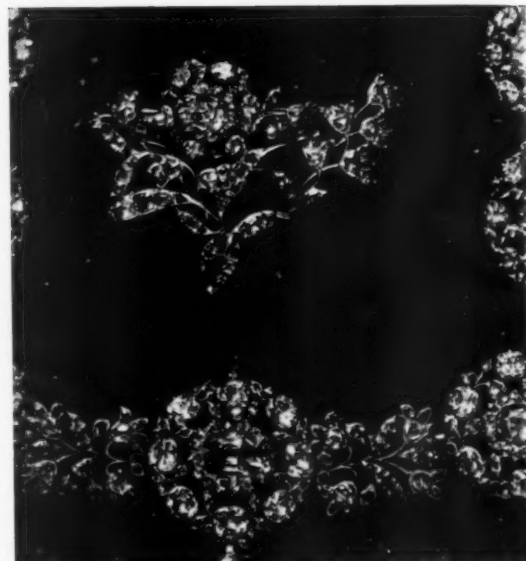
THE ART GALLERY "DAS BIBLOGRAPHIKON," IN BERLIN, W. 9, Lenn.strasse 7, whose proprietor, Dr. Hans Wertheim, died some months ago, has been taken over by Messrs. C. G. Boerner of Leipzig. Messrs. C. G. Boerner will continue their well-known public sales of engravings at Leipzig as well as the Berlin business in the usual way. "Das Biblographikon" has made old decorative engravings a speciality, as well as old coloured views, engraved portraits and all kinds of engravings to be collected from a substantial point of view.

THE ARTS & CRAFTS SOCIETY'S 50th ANNIVERSARY EXHIBITION AT THE ROYAL ACADEMY

This exhibition opens on November 4th and closes on December 3rd. The society was founded to encourage the work of the individual craftsman, as a protest against the machine. For the first time the society will be showing "mass-produced goods designed by craftsmen." It will be interesting to see how these exhibits compare with the work of individuals, the more so as the show is to include special exhibits from the Arts and Crafts Societies in Sweden, New South Wales and Boston (U.S.A.).



ROSE BOWL for Lord Queensborough, by H. G. MURPHY
(See above)



Detail (natural size) of an XVIIIth-CENTURY FRENCH SUITE in emeralds, rubies, topaz and diamonds. Circa 1740. Exhibited by S. J. Phillips at the Antique Dealers' Fair, Stand No. 99

MESSRS. G. T. NICHOLSON, LTD. — DIRECTORS: GEORGE Nicholson, W. A. Jeffray and J. H. R. Snowden—is a new firm established under the sub-title "The Nicholson Gallery," at 45, St. James's Place, S.W. 1. They will specialize in Contemporary British Art. The present exhibition, "Studies for the Mural at the Canadian Pavilion, Empire Exhibition, Glasgow," by Frank Dobson, opened too late for notice in this number. It continues to November 15th.

OUR COLOUR PLATES

WALNUT BUREAU CABINET with the original Gilt Metal Enrichments. Early XVIIIth Century. Height 7 ft. 2 in. Width 2 ft. 5 in. Depth 1 ft. 5½ in.

A fine specimen of cabinet-making of the Queen Anne period. The finely chiselled and engraved metal mounts are a special feature. Exhibited by Messrs. H. M. Lee and Son, of Kingston-on-Thames, at the Antique Dealers' Fair. Stand No. 63.

CHINESE JADE IN THE SHAPE OF AN ARCHAIC BRONZE RITUAL VESSEL. 5½ in. by 5½ in. high. Ming Dynasty.

In the possession of Messrs. Spink & Son, Ltd., King Street, St. James's. Antique Dealers' Fair, Stand No. 1.

The shape of this ritual vessel—inspired by an archaic bronze—shows a seated Phoenix with three dragons of hydra type in high relief on the body, and two others coiled on the oval lid. The bird is represented as resting on scrolled cloud forms.

FIGURE OF A LADY. Partly glazed. Chinese. T'ang Dynasty (A.D. 608-906). Height 13½ in.

In the possession of Messrs. John Sparks, Ltd., Mount Street, W. Antique Dealers' Fair, Stand No. 12.

The lady is seated on a low seat which is contracted in the middle in hour-glass fashion.

THE FARM STREAM. BY MEINDERT HOBBEEMA. Panel 12½ in. by 14½ in.

In the possession of Frank T. Sabin, 154, New Bond Street, W. See reference on page 265.

ART IN THE SALEROOM

PICTURES AND PRINTS : FURNITURE : PORCELAIN
AND POTTERY : SILVER : OBJETS D'ART

THE worries and anxieties of world affairs at the end of September, naturally, were very apparent in the art world, and it is most satisfactory to find that now the threat of immediate war has gone, and we look forward with hope to a period of peace and prosperity, that there is great activity in the auction galleries, and a large number of important sales are being planned for November and early December. The Rufford Abbey sale made a good start, a large number of the pieces fetching really excellent prices; and there is every reason to suppose that the optimism shown in placing these fine collections under the hammer now will be fully justified.

THE KITCHENER COLLECTION

On November 16th and 17th, Messrs. SOTHEY & Co. are selling the celebrated collections of Oriental ceramics, Egyptian, Greek and Roman antiquities, &c., formed by the late Field-Marshal Earl Kitchener of Khartoum, which includes a Greek rhyton, 7½ in. long, circa 300 B.C.; a fine kneeling figure of Neith, in wood, in the attitude of adoration, the face is gilt, the bust decorated in colour and the right arm is jointed, on original wooden stand with panel decoration, 14 in. high (see illustration); a figure of Osiris, standing (hollow cast), wearing an elaborate collar, the eyes, flail and crook inlaid, 15½ in. high (see illustration); a very fine vase in aragonite, with broad flat rim and pierced tubular side handles, of veined material, 6 in. diameter, early dynasty period; a bowl of squat form, of beautifully veined aragonite, the body strongly out-curved, the neck deep and the rim broad and flat, 12 in. diameter by 6½ in. high, twenty-first dynasty, in very fine condition; a head of a man, wearing a short wig, in mottled granite, 6½ in. high, probably twenty-sixth dynasty, found in Egypt (see illustration); a large carved wood bowl, such as was used by the paramount chiefs for keeping preserved pigeons and other birds used for honoured guests (Kumete), of deep oval shape, supported at each end by grotesque human figures, the sides and cover with typical Maori dentate motifs and Tikilike figures, enriched with haliotis, 17 in. long by



PORTRAIT OF MAERTEN LOOTEN By REMBRANDT
From the collection formed by the late Ant. W. M. Mensing Esq., of Amsterdam, and to be sold by Messrs. Mensing & Fils on November 15th

10½ in. high, New Zealand; a Roman glass bowl of shallow form with pronounced gadroon ribbing round the base and with unusually fine green iridescence, 5 in. diameter, IIrd century A.D.; a Roman glass bottle of club shape, with dark iridescence, 5½ in.; a Roman glass bowl of shallow form, stoutly ribbed on the underside and covered with a very attractive sea-green iridescence and incrustation, 6 in. diameter, Ist IIrd century, similar, if slightly larger, than the bowl in the British Museum Collection found at Tyre; a fluted Roman amphora with double handles, long threaded neck with everted trumpet mouth, attractive sea-green tint with rich bluish-green iridescence, 8½ in., IIIrd IVth century; an Egyptian oenochoe with fluted oviform body, trumpet neck and lip spout and strong loop handle, decorated with chevron ornament in turquoise, black and yellow on a blue body, 3½ in., VIIIth century B.C., or later; a Sultanbad bowl with a rabbit seated against a background of flowers in the centre within four heart-shaped panels, 5½ in.; a Turkish dish with a green barbed panel containing a triple flowering tulip design within flowering branches, 11½ in., Isnik, XVIth century; a large Tzu Chou jar of oviform shape, 16 in., Sung dynasty; a rouleau vase (Chi chui p'ing), decorated in *famille verte*, 18½ in., Hang Hsi; an attractive "Kuan Yin" vase with an audience-scene of an Emperor surrounded by his courtiers facing another similarly situated, groups of warriors below, on the reverse trees, and on the neck flowering branches, 18½ in., K'ang Hsi; a mandarin duck water dropper with green lotus-leaf bowl, 4½ in., K'ang Hsi; an elephant joss-stick holder, probably one of a pair of Hsiang Tsun, used in summer in a set of the Wu Kung, or five sacrificial vessels, 5 in., K'ang Hsi; and a rare square casket, with perforated bamboo moulding on the sides and cover, a "rouge-defer" ledge and a pierced scrollwork top in flesh tints, supported on four short yellow legs, 7½ in., K'ang Hsi.

FURNITURE, ETC., REMOVED FROM RUFFORD ABBEY

On November 17th Messrs. CHRISTIE, MANSON & WOODS are selling the fine French and English furniture, tapestries, objects of vertu, Church vestments and ship models removed from Rufford Abbey, and included are a Battersea enamel box, 7½ in.



HEAD OF A MAN, 6½ in. high, probably 26th Dynasty, found in Egypt. (Left) FIGURE OF OSIRIS, 15½ in. high. (Centre) FIGURE OF NEITH, 14 in. high
From the collection of antiquities formed by Field-Marshal Earl Kitchener of Khartoum, to be sold by Messrs. Sotheby and November 16th and 17th



RUSTIC INTERIOR

By ADRIAEN VAN OSTADE

From the collection formed by the late Ant. W. M. Mensing, Esq., of Amsterdam, and to be sold by Messrs. Mensing & Fils on November 15th

wide; a model of a British merchant ship, 48 in. high by 64 in. long, circa 1770, which is possibly an East Indiaman, as it carries heavy armament consisting of fifty guns; a model, probably of a Stuart 44-gun two-decker frigate, 24 in. high by 32 in. long; a model of a merchant ship, 54 in. high by 83 in. long, probably Dutch, circa 1770-1780; a model of a sailing cutter, 13 in. high by 17 in. wide, circa 1790-1810; a Spanish red satin cope, an under-robe and a red velvet stole, XVIIIth century; a Louis XVth Kingwood *etagère*, 15½ in. diameter; a Louis XVth parquetry small commode, 16½ in. wide; a Louis XVth parquetry commode, 32 in. wide, stamped "C. Wolff, M.E."; a Louis XVIth commode, 38 in. wide, stamped "I. C. Saunier, M.E."; a Louis XVth parquetry small writing table, 25 in. wide, stamped inside the drawer, "Migeon, M.E."; a Louis XVth writing table, 64 in. wide, stamped beneath a drawer, "A. Ferchmann"; a suite of Louis XVIth Beauvais tapestry furniture, consisting of two settees, 84 in. wide, and six arm chairs (see illustration); a Chippendale mahogany knee-hole writing desk, 55 in. wide; a Queen Anne Fulham tapestry settee, 57 in. wide; a panel of Paris (Pre-Gobelins) tapestry, 12 ft. high, 20 ft. 9 in. wide, woven in the XVIIIth century ateliers of Comans and de la Planche; a set of five panels of Flemish tapestry, depicting the history of Constantine, late XVIth or early XVIIth century; and a panel of Gothic tapestry, 17 ft. 6 in. high by 10 ft. wide, probably Tournai, of Brussels, early XVIth century; a duplicate of this tapestry is in the French National State Collection, and one of a different design, but identical subject, on a millefleur background, is in the Victoria and Albert Museum.

THE RUFFORD COLLECTION OF PICTURES

On November 18th, Messrs. CHRISTIE, MANSON & WOODS are selling the famous collection of pictures from Rufford Abbey, which contains a number of works by the greatest masters. Included is "A View of the Quirinal Palace, Rome," by Canaletto, 33½ in. by 57½ in.; "A View of the Via De Repetta, Rome," by the same master, 34 in. by 57½ in. (see illustration); also his "A View in Venice," 8 in. by 10 in.; "Portrait of Lord Exmouth," in scarlet military coat with gorget and white stock, by J. S. Copley, R.A., 28 in. by 23 in.; "A View near Norwich, with boats and figures," by Crome, 12½ in. by 10½ in.; "The Ford," by Gainsborough, 72 in. by 65 in.; also his "Portrait of Paul Sandby, R.A.," in yellow coat with embroidered vest, holding a crayon, 29 in. by 24 in.; "Portrait of Anne Aldersey (aged thirty-six) and her three children," by Gheeraedts, on panel, 31½ in. by 36 in.; "A Woody Landscape with a Cottage and Angler," by Hobbema, on panel, 22½ in. by 32 in.; "Portrait of a man," in brown coat, in a fighting attitude, by Hogarth, 29 in. by 24 in.; "Portrait of Anne Boleyn," by Holbein, on

panel, 24 in. by 16½ in.; and a "Portrait of Henry VIII," in richly embroidered doublet and red cloak with fur collar and black cap, by the same master, on panel, 21½ in. by 16½ in.; "Portrait of Dorothy, Countess of Leicester," by Lely, 29 in. by 24 in.; "Portrait of his father," by Rembrandt, on panel, 22½ in. by 18½ in.; "A Park with a Country House," by Jacob Van Ruisdael, signed, 28 in. by 36½ in.; "A River Scene with a Ferry Boat," by Salomon van Ruisdael, signed and dated 1650, 41 in. by 59 in.; "Portrait of Dorothy, Countess of Sunderland," by Vandyck, 27½ in. by 22½ in.; and a "Portrait of a Nobleman," by Velazquez, 84 in. by 52 in.

GLASS

On November 10th, Messrs. SOTHEY & Co. are selling an important collection of rare Gothic, Early Renaissance, and later European glass, formed under the guidance of one of the leading Dutch experts on glass, which includes a Roman vase, in mauve tinted glass, the globular body with thumb-pressed decoration, the trumpet neck with a ribbed band, 3½ in., IInd/IIndr century; an interesting Frankish cone beaker of plain, form, with cloudy sponge striations in cream and light tints with some traces of iridescence, 4½ in., Vth/VIIIth century, excavated at Worms; an Egyptian pucelle-painted small bowl, with rounded convex base and contracted rim, 2½ in. high, XIIth century or later; a Napoleonic engraved goblet, signed Guillaume Hervé, with tall bell bowl engraved with the historic meeting of Goethe and Wieland and Napoleon in 1808, the reverse inscribed "Goethe et Wieland chez Napoleon," within a laurel chaplet surmounted by the letter "N," 8½ in., French, XIXth century; Goethe and Napoleon met at the Congress of Erfurt in 1808, and Wieland, a friend of Goethe, held a professorship at Erfurt for three years; a Venetian enamelled glass tazza on short conical folded foot, 9½ in., XVIth century; a "Milleflore" beaker of cylindrical form, gaily coloured and splashed, and moulded in relief with six pale blue raspberry prunts, still with traces of gilding, pronounced kick in base, 3½ in., Nürnberg, or French early XVIIth century; a ewer from the same glasshouse is in the British Museum; a German splashed beaker of cylindrical form, with flared mouth, decorated in Murano style with red, peach, yellow and white mottling, and supported on a clear glass ridged foot, 7½ in., XVIIth century, probably Bohemian; Venetian glasses of this type of decoration were probably inspired by the Greek Islands prototypes of the Ist/IInd centuries A.D.; a small German engraved and inscribed Roemer of very pale green-tinted glass, with shallow bowl, 3½ in., Frankfurt or Cologne, XVIIth century; a massive German "unbreakable" beaker of cylindrical form and dark green-tinted glass, 4½ in., XVIIth century; a green-tinted "Calligraphic" wine bottle by Willem van Heemskerck, signed and dated 1683, with globular body and tapering neck with collar, 8½ in., XVIIth century; a green tinted Roemer with flared bowl and "krautstrunk" stem with a double row of prunts, 3½ in., German or Dutch, second half of the XVIth century; a rare tall cylindrical beaker "Roosstojke" of bluish-



TWO ARM CHAIRS from a suite of Louis XVI Beauvais tapestry furniture, consisting of two settees, 84 in. wide, and six arm chairs

Removed from Rufford Abbey, and to be sold by Messrs. Christie, Manson & Woods on November 17th

ART IN THE SALEROOM

green tint, 11½ in., German, XVIth century; an interesting green tinted Pass-glass of tall cylindrical beaker form, enamelled in white at a later date with the following inscription, "Gibgotden dank fur speis und trank" (Give God Thanks for Food and Drink), 8½ in., German, XVIth century; a similar glass appears in a picture by David Teniers in the Wallace Collection, No. 231, Gallery 14, "A Gambling Scene at an Inn"; a rare green tinted "Maigelein" or wine cup of small cylindrical form, with plain lip, the body and base with a reticulated wavy design, the base with high kick, 3 in. diameter, 2½ in. high, German, XVth century; a green glass "Ringbecher" of thistle form, 4½ in., German, XVth century; a Nuremberg goblet and cover in Venetian style, 10 in., XVIth century; a Saxon enamelled square bottle, painted in front with the Matthias arms, below the name "Michael Matthias" in black on a white label and above the date 1644, 7 in., XVIIth century; a German blue tinted jug, 7½ in., early XVIIth century; a mauve glass medallion, by Sebastian Dadler (Dattler), sd Seba Datt, who was one of the foremost medallists of the XVIIth century, and who resided at various times in Augsburg, Nuremberg, Hamburg and Dresden, and worked as a goldsmith for the Imperial Court at Augsburg, and was appointed medallist and goldsmith to the Ducal Court of Saxony; an early ruby glass bowl and cover, by Johann Kunckel, 6 in. diameter, 7½ in. wide, and 5½ in. high, Potsdam, XVIIth century; an engraved goblet with waisted bucket bowl, 9½ in., Hessian, circa 1750 (see illustration); and a magnificent stipple decorated goblet by Frans Greenwood, signed and dated 1747, the straight-sided bowl supported in a massive double-knopped stem, terminating in a baluster above a wide conical foot, decorated in front within a rectangular panel with two half-length nude figures in front of a pillar, adapted from "The Lovers Caress," by Adriaen van der Werff in the Rijksmuseum, Amsterdam, the reverse signed in following script, "F. Greenwood fecit Anno 1747," 11½ in. Frans Greenwood was born on April 17th, 1680, of English parents, in Rotterdam, and was probably a merchant in that city before entering the Civil Service in 1726.

SILVER

On November 3rd Messrs. SOTHEY & Co. are selling a small collection of old English and foreign silver, the property of Major E. Knatchbull-Hugessen, which includes a George II Scottish teapot, 6½ in. high, by Ebenr. Oliphant, Edinburgh, 1748; a pair of George II candlesticks, 9 in. high, by Geo. Wickes, London, 1741; six silver-gilt saltcellars, matching, 3½ in. wide, by Paul Storr, four, London, 1805, and the other two, London, 1817; a pair of George II waiters, engraved with the arms of Holmes impaling Greenwood, 7½ in. wide, by Wm. Grundy, London, 1754; a George II salver, engraved with the arms of Milward, Collier in pretence, 10½ in. diameter, by Robt. Abercromby, London, 1737; an early George I pear-shaped teapot, 5½ in. high, by Edmd. Pearce, London, 1716; a set of three Queen Anne castors, by Chas. Adam, London, 1708; a pair of Charles II "lace-back" spoons, the trifid ends engraved with a monogram, maker's mark, "A. K.," pellets above and below, London, 1682; an Elizabethan Apostle spoon in superb condition, silver-gilt, St. Bartholomew, with barbed and seeded rose in the nimbus, the back of the bowl pricked with the monogram "I. G.," maker's mark, a crescent enclosing "W.," London, 1600, which, together with a Charles I Apostle spoon, maker's mark "T. P.," in a shaped shield, London, 1648, and an exceptionally fine early XVIIth century star-shaped watch, parcel-gilt, by David Ramsey, one of the finest of early makers, who was king's clockmaker in 1613, and became chief horologist in 1618, were discovered some eighty years ago hidden in a recess at Gawdy Hall, Norfolk, together with some papers relating to the troublesome Cromwellian period. The watch was probably the property of Charles Gawdy, who, about 1650, mortgaged the estate to Tobias Frere, M.P. for Norwich under the Commonwealth, who afterwards seized it by sequestration, and, after a regular siege, gained possession of Gawdy Hall.

THE COLLECTION OF MRS. G. L. DURLACHER

On November 9th Messrs. SOTHEY & Co. are selling the private collection of Mrs. George L. Durlacher, which includes a pair of Queen Anne waiters finely engraved in the centre, 5½ in. diameter, by Natl. Lock, London, 1708; a Louis XV gold snuffbox, 2½ in. long; a Louis XVth/XVIth circular gold box, signed "Feure fecit," 2½ in.; a Champeve enamel base, from a pricket candlestick, bearing the arms of Alphonse, Count of Poitiers and Toulouse, 4½ in. diameter, mid-XIIIth century; a rare Limoges enamel miniature by Pénicaut of a cardinal in



A VIEW OF THE VIA DE REPETTA, ROME,
34 in. by 57½ in., Canaletto
From the Rufford Collection to be sold by Messrs. Christie
Manson & Woods on November 18th

black hat and coat, 1½ in., XVIth century; and a rare miniature gold figure of the Virgin and Child, ascribed to Cellini, 2 in.

THE GLEDDINGS, HALIFAX, YORKS

Commencing on December 5th, Messrs. C. W. LAYCOCK and SON will be holding an eight-day sale of the contents of "The Gleddings," Halifax, Yorks, which comprises furniture of the Chippendale, Sheraton and French period, also some interesting early oak, English porcelain and also Oriental porcelain of the finest periods; ivories, objects of art, Georgian silver, and a fine gallery of pictures attributed to Tiepolo, Lawrence, Verbockhoven and others, also the extensive library, and a number of Oriental rugs and carpets.

CONTINENTAL SALES

Among the most important sales taking place during November is that of the fine collection of paintings formed by the late Ant. W. M. Mensing, Esq., of Amsterdam, and to be sold by Messrs. MENSING & FILS, at their Great Rooms in that city, on November 15th. This collection contains masterpieces of the Dutch, Fleming, French, Italian and German schools from the XVth to the XVIIIth century, and includes the famous portrait of Maerten Looten, by Rembrandt, from the Holford Collection (as illustration); the Anthony and Cleopatra of Jan Steen, from the Ribblesdale Collection; "Rustic Interior," by Adrian Van Ostade (as illustration); an important triptych, by Pieter Coecke Van Aalst; the portraits of the Duke Augustus of Saxony and Anna of Denmark, by Lucas Cranach the younger; the portrait of Captain Tavannes, by Jean Clouet; landscapes by Jean Breughel the younger; and an important panel by Jerome Bosch.



ENGRAVED GOBLET, 9½ in.,
Hessian, circa 1750.
to be sold by Messrs. Sotheby
on November 10th

On November 3rd Messrs. C. G. BOERNER, are selling at their galleries at Leipzig a collection of old engravings, including a portion of that formed by King Frederic August II of Saxony, as well as works from private and public sources, such as the Johann Fredrich Lechmann estate (Dresden-Weisser Kirsh). The engravings include a fine impression of the "Nativity," by Dürer, and other of his works, also etchings by Rembrandt, rare engravings by German anonymous masters; Dutch, French and English engravings and etchings of the XVIIth and XVIIIth centuries, and German engravings and lithographs of the romantic period at the beginning of the XIXth century.

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or Drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

D. 49. DEVICE ON SILVER BROOCH. On a wreath of the colours a buckle, the whole within a Garter bearing the motto: "Vincit amor Patriæ."



This is the badge and motto of the Pelham family, now used by the Duke of Newcastle.

D. 50. ARMS PAINTED ON COACH PANEL, *circa* 1820. —Arms: Accolée: Dexter. Quarterly 1 and 4. Argent a crescent gules, on a chief azure three silver mullets, Durham; 2 and 3. Argent an orle, and in chief three martlets gules, Rutherford. Sinister: The same Arms repeated with an escutcheon of pretence, Per pale indented argent and gules, on a silver chief a red crescent between two ermine spots, Henderson. Crest: A Dolphin naiant proper. Supporters: Dexter. A sailor holding in his right hand a French tricolor flag lowered and surmounted by a red British flag, inscribed "Guadeloupe" all proper; sinister: A horse regardant argent, holding in his mouth a French tricolor flag, the staff broken, all proper. Motto: "Victoria non proeda." The dexter shield is encircled by the Chain of the Bath with pendent Badge; also pendent are the Trafalgar Medal, and the Papal Order of St. John Lateran.

Admiral Sir Philip Charles Durham, G.C.B., M.P., of Largo, co. Fife; born, 1765; saved from the Royal George, 1782; wounded at Trafalgar, 1805; Commander-in-Chief of the Leeward Islands, 1813; took part in reduction of Guadeloupe and Martinique, 1815; and died, 1845, having married, secondly in 1807, Anne, only daughter and heir of Sir John Henderson, Baronet of Fordel, co. Fife. The Admiral claimed the Barony of Rutherford as heir of line through his great grandmother, Margaret, daughter of Sir Thomas Rutherford, of Hunthill.

D. 51. ARMS ON SILVER SALVER, *circa* 1790. Arms: Argent on a cross engrailed gules five silver crescents, or a chief azure, charged with three bezants. Crest: A griffin's head erased quarterly or and sable, in the beak a trefoil slipped of the last.

The Armorial bearings of Green, of Stanlege, Wilts, and of York.

D. 52. CREST ON HALL CHAIRS, *circa* 1820.—Crest: A goat climbing a rock all proper.

This is the crest of Gurdon, and the chairs were probably made for Theophilus Thornhagh Gurdon, of Letton, co. Norfolk, J.P. and D.L., High Sheriff 1824, who died March 9th, 1849.

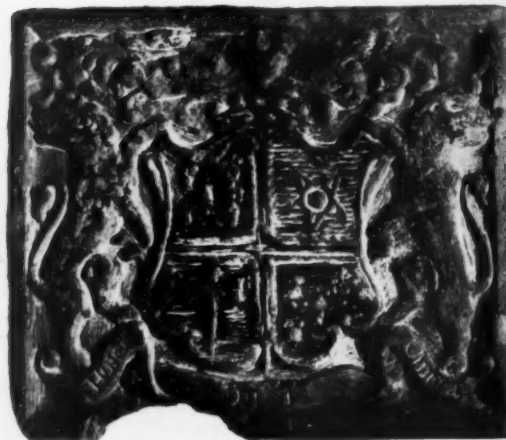
D. 53. ARMS ON SILVER SAUCE BOATS, BY WILLIAM CRIPPS, 1775.—Arms: Azure a chalice or and in chief a sun in splendour.

Probably engraved for Colonel John Vassall, of Boston, Mass., and of Chartley Lodge, Wilts, whose estates in Massachusetts Bay were forfeited in 1775 after the War of Independence.

D. 54. ARMS ON STONE PEDIMENT, *circa* 1745–55.—Arms: Or a lion rampant sable armed and langued gules between three holly leaves slipped proper.

These are the Arms of Surman, of Treddington House, co. Gloucester, or Sherman, of Littlelinton, co. Cambridge, and Yoxley, co. Suffolk.

D. 55. ARMS ON STONE SLAB FOUND AT LLANBISTER, CO. RADNOR.—Arms: Quarterly 1 and 4. Five ermine spots, Usborne (?); 2. Azure a pierced mullet, Vaughan (?); 3. A cross patée fitchée (?). Supporters: On either side a lion rampant regardant. Motto: "Honor quam vidora."



It has not been found possible hitherto to identify the owner of this Coat of Arms. The third quartering is generally attributed to Cadwallader, last King of the Britons. Though the achievement as a whole gives a British impression, it is, of course, possible that the Arms are foreign, when taking into consideration the regardant supporters and the coronet with the five pearls on the rim, which, as designed, is neither that of a Baron nor an Earl.

DECEMBER

APOLLO

THE MAGAZINE OF THE ARTS

for Connoisseurs and Collectors

LONDON

NEW YORK



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